HUEY MEAUX at
PASADENA SOUNDS Recording Studio
1965

TEAR DROP RECORD CO. CATALOG

NUMBER	TITLE	ARTIST
3001	THE BAND DOLL WHERE CAN YOU BE	JERRY (Count)JACKSON
3002	PLEASE MR. SANDMAN A WOMAN'S GONNA HAVE HER WAY	KENNY JAMES
3003	ONLY YOU COME ON HOME	PRINCE CHARLES
3004	SNEAKING HOME I WANT YOU TO KNOW	JAY RICHARDS
3005	HELLO REMEMBER ME HONEY STOP TWISTIN'	JIMMY DONLEY
3006	FREE LOADER EASY	HUB BRANDO
3007	THINK IT OVER SANTA! DON'T PASS ME BY	JIMMY DONLEY
3008	ESKIMO WALK JINGLE BELLS	HUB BRANDO
3009	BABY HEAVEN SENT ME YOU LOVING CAJUN STYLE	JIMMY DONLEY
3010	WHILE THE TOWN IS ASLEEP WALKING	JERRY ARNOLD
3011		
3012	DON'T CHANGE YOUR MIND DON'T WORRY ABOUT ME	T.B. FISHER
3013	I'M WRITING A LETTER YOU DON'T WANT ME	JERRY STARR
3014	TALK TO ME PONY TIME	SUNNY & SUN-LINERS
3015	A LONG TIMES MR. CLOCK	MARK HANSON
3016	CARINO NUEVA SUFRIENDO Y PENANDO	SUNNY & SUN-LINERS
3017	YOU'RE WHY I'M SO LONELY LET ME TOLD YOU	JIMMY DONLEY

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

TEAR DROP RECORD CO. CATALOG

3018	IF I SHOULD NEED YOU YOU CAN'T GIVE ME BACK THE LOVE	JOEY LONG
3019	SHE'S GONE AWAY RIVER OF TEARS	MARK JAMES
3020	THE REST OF MY LIFE OLD ENOUGH TO BREAK A HEART	DALE McBRIDE
3021	SANTA'S ALLEY SANTA, DON'T PASS ME BY	JIMMY DONLEY
3022	RAGS TO RICHES NOT EVEN JUDGEMENT DAY	SUNNY & SUN-LINERS
3023	HEARTS OF STONE I'M CONFESSING	JERRY STARR & CLIPPERS
3024	GOIN TO L. A. WIMPY'S BLUES	THE HITCHHIKERS
3025	QUANDO EL DESTINO EMOCION PASAJERA	SUNNY & SUN-LINERS
3026	JUST A GAME I REALLY GOT THE BLUES	JIMMY DONLEY
3027	OUT OF SIGHT, OUT OF MIND NO ONE ELSE WILL DO	SUNNY & SUN-LINERS
3028	AIN'T THAT LOVING YOU BABY HONEY HUSH	THE LOAFERS
3029	GUESS WHO LOVELY LITTLE ONE	DALE McBRIDE
3030	IT'S RAINING ROBIN	THE CHAMPAGNE BROS.
3031-EP	(1) De MIRADA MAS USTED (2) PAQUE SIENTAS, LO QUE SIENTO QUE TAL TE SIENTES	SUNNY & SUN-LINERS
3032		
3033	STAND BY ME I'M LOSING YOU	STEVE TYRELL
3034	FORGET THE PAST I'M LONESOME WITHOUT THE BLUES	JIMMY DONLEY
3035	IT'S TOO LATE YOU GAVE ME A TRUE LOVE	SUNNY & SUN-LINERS

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

TEAR DROP RECORD CO. CATALOG

3036	OH BABY DOLL SUMMERTIME FUN	KIRBY ST. ROMAIN
3037	TU NUEVA VIDA DIME COMO LEHACES	SUNNY & SUN-LINERS
3038	TOGETHER AGAIN RUDY'S MONKEY	RUDY & THE RENO BOPS
3039	EL TEJANO ENAMORADO UN RATITO	RUDY & THE RENO BOPS
3040	YOU SEND ME HIS GREATEST CREATION	SUNNY & THE SUN-LINERS
3041	I CAN'T EVER FREE MY MIND BARBARA	DALE McBRIDE
3042	LET'S LIVE I'LL RUN AWAY, FAR AWAY	THE CHAMPAGNE BROS
3043	I'VE GOT A RIGHT TO LOSE MY MIND IF ONLY YOU WERE HERE	MARGO WHITE
3044	OUR TEENAGE LOVE DOING THE OO-WA-WOO	ROD BERNARD
3045	TEEN AGE PROMISE SOMETHINGS GOT A HOLD ON ME	SUNNY & THE SUN-LINERS
3046	CHRISTMAS TIME WITHOUT YOU SNOW ON THE OLE' BAYOU	THE CHAMPAGNE BROS.
3047	LA BOLA NEGRA NO ME TENGAS COMPACION	THE STAR DUSTERS
3048	SUFRER PORQUE QUIERES (Ran) FUISTE TU MI DESTINO (Ran-Vals)	RUDY & THE RENO BOPS
3049	UN POCO MAS SOPPRESA	PERRY SALINAS
3050	DO THE JERK LIKE ME ONCE A DAY	RUDY & THE RENO BOPS
3051	I'M TO BLAME LOVE BUG	JIMMY DONLEY
3052	YOU'RE THE REASON I'M IN LOVE MY JOLE BLON	ROD BERNARD
3053	AMOR DE TODES (Ranchera) ALMA SIN RUMBO (Vals)	THE STAR DUSTERS

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

THE
CRAZY CAJUN
RECORDS
Winnie, Texas
P.O. Box 183
Beau-Tex
BMI-2:10
No. 501
45 RPM
HM-1000
B. O. ROCK
(P. La Pointe)
PERRY LA POINTE
and The
Orange Playboys

INVOICE

RECORDING SERVICE STUDIOS, INC.

"The Music Building"

227 EAST STERLING — GR 2-3671
PASADENA, TEXAS 77502

Nº 0042

DATE 9/27/65

YOUR ORDER NO.

SOLD TO · Star-Vue Productions
· 227 E. Sterling
· Pasadena, Texas

SHIPPED TO
The Singing Rodeo

		TERMS		DATE SHIPPED	SHIPPED VIA
		Cash			

	QUANTITY SHIPPED	DESCRIPTION	UNIT PRICE		AMOUNT
	4 hrs.	Studio time	25.00		100.00
		Bal. ck 9/27/65 - MMS			

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

RECORDING SERVICE STUDIOS, INC.

"The Music Building"

227 EAST STERLING — GR 2-3671
PASADENA, TEXAS 77502

INVOICE

Nº 0044

DATE 9-28-63

YOUR ORDER NO.

SOLD TO · Huey P. Meaux Prod.

SHIPPED TO
Bobby J Gayton

		TERMS		DATE SHIPPED	SHIPPED VIA
		Cash			

	QUANTITY SHIPPED	DESCRIPTION	UNIT PRICE		AMOUNT
	3	Hours Studio	25.00		75.00
	1/2	" Edit			7.50
	2	1200' #201 Tape	4.50		9.00
	1	600' #201 "			3.25
					94.75
		Tax			.25
					95.00

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

RECORDING SERVICE STUDIOS, INC.

"The Music Building"

227 EAST STERLING — GR 2-3671
PASADENA, TEXAS 77502

INVOICE

Nº 0075

DATE 11/15/65

YOUR ORDER NO.

SOLD TO • Crazy Cajun Ent., Inc.
• 227 E. Sterling
• Pasadena, Texas

SHIPPED TO

Re: The Actioneers		TERMS chg		DATE SHIPPED	SHIPPED VIA

	QUANTITY SHIPPED	DESCRIPTION	UNIT PRICE		AMOUNT
	2 hrs.	Studio time	25.00		50.00
	1	1200' reel take	4.50		9.00
					59.00
			St. tax		.09
					59.09

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

RECORDING SERVICE STUDIOS, INC.

"The Music Building"

227 EAST STERLING — GR 2-3671
PASADENA, TEXAS 77502

INVOICE

Nº 0084

DATE 11/30/65

YOUR ORDER NO.

SOLD TO • Crazy Cajun Ent., Inc.
• 227 E. Sterling
• Pasadena, Texas

SHIPPED TO

Re: The Countdown 5		TERMS		DATE SHIPPED	SHIPPED VIA
	QUANTITY SHIPPED	DESCRIPTION	UNIT PRICE		AMOUNT
	4 hrs.	Studio time w/3 tech	30.00		120.00
	1	2500' reel ½" tape	18.00		18.00
					138.00
			Sc. tax		.36
					138.36

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

RECORDING SERVICE STUDIOS, INC.

"The Music Building"

227 EAST STERLING — GR 2-3671
PASADENA, TEXAS 77502

INVOICE

Nº 0116

DATE 1/7/66

YOUR ORDER NO.

SOLD TO · Mr. Jim Thomas
Lawrence, Minnesota

SHIPPED TO

Re: The Trashmen	TERMS Net		DATE SHIPPED	SHIPPED VIA

	QUANTITY SHIPPED	DESCRIPTION	UNIT PRICE		AMOUNT
	27 hr.	Studio time (includes Wed. thru Fri)	25.00		675.00
	4 hr.	Over dubbing	25.00		100.00
	4 hr.	Re-mix time	15.00		60.00
	2	2500' reels ½" tape (3 trk)	18.00		36.00
	4	1200' reels ¼" tape (mast. + 3 copies)	4.50		18.00
		Arranger			100.00
					989.00

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

RECORDING SERVICE STUDIOS, INC.

"The Music Building"

227 EAST STERLING — GR 2-3671

PASADENA, TEXAS 77502

INVOICE

Nº 0120

DATE Jan 20, 1966

YOUR ORDER NO.

SOLD TO · Mr. L. S. Swift
· Box 5281
· Houston 77012

SHIPPED TO

Re: Eccentries

		TERMS		DATE SHIPPED	SHIPPED VIA
		Ck.			

	QUANTITY SHIPPED	DESCRIPTION	UNIT PRICE		AMOUNT
1		Package Deal 200 Records to be delivered			175.00

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

INVOICE

RECORDING SERVICE STUDIOS, INC.

"The Music Building"

227 EAST STERLING — GR 2-3671
PASADENA, TEXAS 77502

Nº 0172

DATE 3-2-66

YOUR ORDER NO.

SOLD TO · Stamoe Production
Stanley Chavez

SHIPPED TO
Re: Pirates

		TERMS		DATE SHIPPED	SHIPPED VIA
		Chg			

	QUANTITY SHIPPED	DESCRIPTION	UNIT PRICE		AMOUNT
7		Hours Master Record	30	00	210 00
1½		Hours Remix	15	00	22.50
1		Hour Copy	15	00	15 00
1		2500' #201 Tape (½")			18 00
6		Partial Reels ¼" #201 Tape	3	25	19 50
		Tax			.75
					294.75

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

INVOICE

RECORDING SERVICE STUDIOS, INC.

"The Music Building"

227 EAST STERLING — GR 2-3671
PASADENA, TEXAS 77502

Nº 0186

DATE

YOUR ORDER NO.

SOLD TO · W. Silver
4130 Mischire
Houston, Texas

Re: The A-Go-Go's

SHIPPED TO

		TERMS		DATE SHIPPED	SHIPPED VIA
—		Credit/Check			

	QUANTITY SHIPPED	DESCRIPTION	UNIT PRICE		AMOUNT
2 Hr	—	Studio Time - 3 trk Recording	$30.00		$60.00
1@		1 Reel ½ in tape	$18.00		$18.00
				tax	.36
		PAID			
			total		$78.36

x W Silver

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

RECORDING SERVICE STUDIOS, INC.

"The Music Building"

227 EAST STERLING — GR 2-3671
PASADENA, TEXAS 77502

INVOICE

Nº 0232

DATE 4-29-66
YOUR ORDER NO.

SOLD TO · Crazy Cajun Ent.

SHIPPED TO

Destiny's Children	Huey Meaux	TERMS		DATE SHIPPED	SHIPPED VIA

	QUANTITY SHIPPED	DESCRIPTION	UNIT PRICE		AMOUNT
6 1/3 Hr		3 trk Session Studio Time	$30 per		$190.00
1 @		Reel of ½" - 2500' - 201 type	$18 per		$18.00
				+ 2%	.36
					$208.36

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

RECORDING SERVICE STUDIOS, INC.

"The Music Building"

227 EAST STERLING — GR 2-3671
PASADENA, TEXAS 77502

INVOICE

No. 0276

DATE JUNE 14, 1966

YOUR ORDER NO.

SOLD TO · CRAZY CAJUN ENT.

SHIPPED TO

DESTINY'S CHILDREN	HUEY P. HEAUX	TERMS ACCT.		DATE SHIPPED	SHIPPED VIA

	QUANTITY SHIPPED	DESCRIPTION	UNIT PRICE		AMOUNT
7 HRS		3 TRK STUDIO TIME	30 per		210 00
1 @		1 REEL ½" - 2500-201 Tape	18 per		18 00
			Tax		.36
					$228.36

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

RECORDING SERVICE STUDIOS, INC.

"The Music Building"

227 EAST STERLING — GR 2-3671

PASADENA, TEXAS 77502

INVOICE

Nº 0279

DATE 6-20-66

YOUR ORDER NO 6-21-66

SOLD TO: Crazy Cajun Ent.

SHIPPED TO:

The Phinx	Froy Lee	TERMS Accent		DATE SHIPPED	SHIPPED VIA

	QUANTITY SHIPPED	DESCRIPTION	UNIT PRICE	AMOUNT
15 1/3 Hr		3 track Studio Time	30 per	$460.00
3 @		Reels 1/2 - 25H-201 Tape	18 per	$54.00
		Tax		$1.08
				$515.08

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

RECORDING SERVICE STUDIOS, INC.

"The Music Building"

227 EAST STERLING — GR 2-3671

PASADENA, TEXAS 77502

INVOICE

Nº 0290

DATE 6-20-66

YOUR ORDER NO. 6-21-66
6-23-66

SOLD TO · [redacted] Crazy Cajun Ent.

SHIPPED TO

THE PAINY	Foylee	TERMS		DATE SHIPPED	SHIPPED VIA

	QUANTITY SHIPPED	DESCRIPTION	UNIT PRICE		AMOUNT
27⅓Hrs		34-rk Studio time	30 per		$820.00
4@		Reels ½ - 201 - 25# tape	$18 per		$62.00
			tax		1.34
					$883.34

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

INVOICE

RECORDING SERVICE STUDIOS, INC.

"The Music Building"

227 EAST STERLING — GR 2-3671
PASADENA, TEXAS 77502

Nº 0303

DATE 7-27-66
YOUR ORDER NO. 7-28-66

SOLD TO · Crazy Cajun Ent Inc

SHIPPED TO

Gaylan Ladd	Hunge Meany	TERMS Accnt		DATE SHIPPED	SHIPPED VIA

	QUANTITY SHIPPED	DESCRIPTION	UNIT PRICE	AMOUNT
16 Hr		3 trk Studio Time		$480.00
1 @		Reel ½ 201 25H tape		18.00
			Tax	36
				$498.36

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

RECORDING SERVICE STUDIOS, INC.

"The Music Building"

227 EAST STERLING — GR 2-3671

PASADENA, TEXAS 77502

INVOICE

Nº 0305

DATE 7-29-66

YOUR ORDER NO. 7-30-66

SOLD TO · Music Ent. Inc.

SHIPPED TO

Audrey Williams	Huey P Moaux	TERMS Accnt		DATE SHIPPED	SHIPPED VIA

	QUANTITY SHIPPED	DESCRIPTION	UNIT PRICE	AMOUNT
12 ½ Hr		3 trk Studio Time	30 per	$375.00
1 @		Reel ½ 201-25H tape	18 per	$18.00
1 @		Partial Reel ½" tape	3.25 per hr	$3.25
				.15
		No Charge	Total	$396.68
				No CHGE

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

Invoice

HOUSTON *Record* MFG. CO. Nº 1241

3318 JENSEN DRIVE • HOUSTON 26, TEXAS • FAIRFAX 3-5971

SOLD TO Huey P Pierce
P.O. Box 183
Winnie, Texas

SHIPPED TO Same

INVOICE DATE 8-1-60 YOUR ORDER NO. TERMS: Memo # 1111

DATE SHIPPED	SALESMAN	SHIPPED VIA	F.O.B.	OUR ORDER NO.
		Bus		

QUANTITY ORDERED	QUANTITY SHIPPED	DESCRIPTION	UNIT PRICE	UNIT	AMOUNT
Acetate Master & Converte - Cozzy # 501					42.00
		" # 502			42.00
1000 Labels (envelope)		" # 501			14.00
		" # 502			14.00
		(2) Cuts - Cozzy Cajun Records			12.21
	300	Cozzy Cajun Records # 501			39.00
	300	" " # 502			39.00
					202.21
		Payment advanced	$75.00		
		Balance on Invoice			127.21

FORM 87-B1

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

(Yesterday's Obsession)

INVOICE

GOLD STAR RECORDING STUDIO

№ 20910

5628 BROCK, HOUSTON, TEXAS 77023
Telephone: WA 8-5733

SOLD TO
HUEY MEAUX
2315 PORTSMOUTH
HOUSTON, TEXAS

SHIPPED TO

PLEASE PAY ON INVOICE.
NO STATEMENT WILL BE RENDERED UNLESS REQUESTED.

YOUR ORDER NO.	OUR ORDER NO.	SHIP VIA	INVOICE DATE	TERMS
HM			JAN. 2, 1968	NET

QUANTITY ORDERED	DESCRIPTION	SHIPPED QUANTITY	UNIT PRICE	AMOUNT
1 1/2	HRS STUDIO RECORDING TIME		30.00	$ 45.00
1	HR MIXING TIME		20.00	20.00
				$ 65.00
	PD BY CHECK JANUARY 2, 1968			

INVOICE

GOLD STAR RECORDING STUDIO

№ 20789

5628 BROCK, HOUSTON, TEXAS 77023
Telephone: WA 8-5733

SOLD TO

MUSIC ENTERPRISES, INC.
3111 Leeland
Houston, Texas 77003

SHIPPED TO

PLEASE PAY ON INVOICE.
NO STATEMENT WILL BE RENDERED UNLESS REQUESTED.

YOUR ORDER NO.	OUR ORDER NO.	SHIP VIA	INVOICE DATE	TERMS
H.P.M.	1714		July 27, 1967	NET

QUANTITY ORDERED	DESCRIPTION	SHIPPED QUANTITY	UNIT PRICE	AMOUNT
4	Hrs. STUDIO TIME (7/24) Includes Eng.		15.00	$60.00
1	Hr. MIXING TIME (7/25) " "		15.00	15.00
				$75.00
	(Tape furnished by client)			
	Session for Clifton Chenier			
	THANK YOU			

INVOICE

GOLD STAR RECORDING STUDIO

No 20747

5628 BROCK, HOUSTON, TEXAS 77023
Telephone: WA 8-5733

SOLD TO

CRAZY CAJUN ENTERPRISES, INC.
P. O. Box 779
Conroe, Texas

SHIPPED TO

PLEASE PAY ON INVOICE.
NO STATEMENT WILL BE RENDERED UNLESS REQUESTED.

YOUR ORDER NO.	OUR ORDER NO.	SHIP VIA	INVOICE DATE	TERMS
MM	1665		June 29, 1967	NET 10 Days

QUANTITY ORDERED	DESCRIPTION	SHIPPED QUANTITY	UNIT PRICE	AMOUNT
2	7" Acetate Masters		$12.50	$25.00
1	7" Acetate Dub		6.00	6.00
	Postage			1.47
				$32.47
	2% Sales Tax			.62
				$33.09
	(For The Royal Knights)			

RECORDING SERVICE STUDIOS, INC.

"The Music Building"

227 EAST STERLING — GR 2-3671

PASADENA, TEXAS 77502

INVOICE

Nº 0242

DATE 5-15-66

YOUR ORDER NO.

SOLD TO • Crazy Cajun Ent,

SHIPPED TO

Argyles	NP Meaning	TERMS		DATE SHIPPED	SHIPPED VIA

	QUANTITY SHIPPED	DESCRIPTION	UNIT PRICE		AMOUNT
2⅓ Hr		3 trk Studio Time	30 per		$70.00
1@		Reel 201 ½ 2500 tape	18 per		$18.00
				tax	36
					$88 36

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

JOE FALCONE

OUR ACCOUNT

THE SANDS

THEIR ACCOUNT

WORK ORDER NO.

ENGINEER

START 10-11-66 STOP

TAPE MACHINE TAPE TYPE

DATE

RECORDING SERVICE STUDIOS, INC.

THE MUSIC BUILDING

227 E. STERLING

PASADENA, TEXAS 77502

DIRECTOR

CODE
GTO - GOOD TAKES ONLY
CT - COMPLETE TAKE
INC - INCOMPLETE TAKE
FS - FALSE START
NG - NO GOOD
O/D - OVERDUB
X - ERASED

REEL NO.	TAKE NO.	TIME	IDENTIFICATION
1	1	2.7	CAN'T FIND AWAY FADES
	7	2.05	
1	8		Open your eyes
	9		

REEL NO.	TAKE NO.	TIME	IDENTIFICATION

CH.	EQ.	SPLITTING
2	11	VOC AC

CH.	EQ.	SPLITTING

WORK ORDER NO.

Music Ent
OUR ACCOUNT

The Daytrons
THEIR ACCOUNT

Ralph Shelby
ENGINEER

RECORDING SERVICE STUDIOS, INC.
THE MUSIC BUILDING
227 E. STERLING
PASADENA, TEXAS 77502

Huey P Meaux
DIRECTOR

2PM
START

3 AM PM
STOP

300-3
TAPE MACHINE

Pro-½-24H
TAPE TYPE

7-13-66
DATE

CODE
GTO - GOOD TAKES ONLY
CT - COMPLETE TAKE
INC - INCOMPLETE TAKE
FS - FALSE START
NG - NO GOOD
O/D - OVERDUB
X - ERASED

REEL NO.	TAKE NO.	TIME	IDENTIFICATION
1			~~Let It All Hang Out~~ — OUT —
	3GTOD	#1	Plus The Try
	2GTOD	#2	A Little Bird
			~~I Still Love Her~~
	1GTOD	#3	Gloria (LP Number)
	6GT	#4	So Sad SINGLE
	6GT	#5	Do It To It —
	2GTOD	#6	Good Lovin'
	4GTOD	#7	Little 2+2
	2GTOD	#8	Tossin + Turnin' —

REEL NO.	TAKE NO.	TIME	IDENTIFICATION
	— OUT —		
	— GOOD		
	— GOOD		

CH.	EQ.	SPLITTING

CH.	EQ.	SPLITTING

CH.	EQ.	SPLITTING

WORK ORDER NO.

Music Fnt Inc

OUR ACCOUNT

THE Driving Wheels

THEIR ACCOUNT

ENGINEER

RECORDING SERVICE STUDIOS, INC.

THE MUSIC BUILDING

227 E. STERLING

PASADENA, TEXAS 77502

DIRECTOR

START

STOP

TAPE MACHINE

TAPE TYPE

10-15-66

DATE

CODE
GTO - GOOD TAKES ONLY
CT - COMPLETE TAKE
INC - INCOMPLETE TAKE
FS - FALSE START
NG - NO GOOD
O/D - OVERDUB
X - ERASED

REEL NO.	TAKE NO.	TIME	IDENTIFICATION	REEL NO.	TAKE NO.	TIME	IDENTIFICATION
1			SHE COMES RUNNING				
	6	62.30	USE 5'S INTRO				A- RHYTHM
	14		-ENDS-				B- LEAD
							C- 2nd Lead *
			DON'T BE BAD				A- RHYTHM
							B- LEAD
							C- B-S-VOX

CH.	EQ.	SPLITTING	CH.	EQ.	SPLITTING	CH.	EQ.	SPLITTING

650912-01 WORK ORDER No. | DON GIBBS OUR ACCOUNT | THE SQUIRES THEIR ACCOUNT

BOB ENGINEER | B STUDIO | DIRECTOR

1430 START | STOP

300 TAPE MACHINE | 201 TAPE TYPE

12 Sept 65 DATE

ACA-GOLD STAR

RECORDING STUDIO

5628 BROCK, HOUSTON, TEXAS 77023

TELEPHONE WA 8-5733

CODE
GTO — Good Takes Only
CT — Complete Take
INC — Incomplete Take
FS — False Start
NG — No Good
O/D — Overdub
X — Erased

REEL No.	TAKE No.	TIME	IDENTIFICATION	REEL No.	TAKE No.	TIME	IDENTIFICATION
1	1	2:50	WHEN I WALK WITH YOU	1	5		
	2	2:52					
	3	C.T.					
	4		Stop 1/2 WAY Good Start				
	5	FS	Stop after 3/4				
	6	2:27	GOOD				
	1	2:39	SHE'S GONE				
	2	Inc.	up to Tempo Change				
	3		Insert				
	4	2:38	Good Orchestra Track GOOD				

CH.	EQ.	SPLITTING	CH.	EQ.	SPLITTING	CH.	EQ.	SPLITTING
A		ORCHESTRA						
B		2nd VOICE						
C		LEAD VOICE						

REMARKS

WORK ORDER No. | Yesterdays Obcession — OUR ACCOUNT | Musi — THEIR ACCOUNT

ENGINEER | STUDIO | DIRECTOR

START | STOP

TAPE MACHINE | TAPE TYPE

DATE

ACA GOLD STAR

RECORDING STUDIO

5628 BROCK, HOUSTON, TEXAS 77023

TELEPHONE WA 8-5733

CODE
GTO — Good Takes Only
CT — Complete Take
INC — Incomplete Take
FS — False Start
NG — No Good
O/D — Overdub
X — Erased

REEL No.	TAKE No.	TIME	IDENTIFICATION
1	1	B	Complicated Mind
	2		
	3		
	4		
	5		
			Psycle

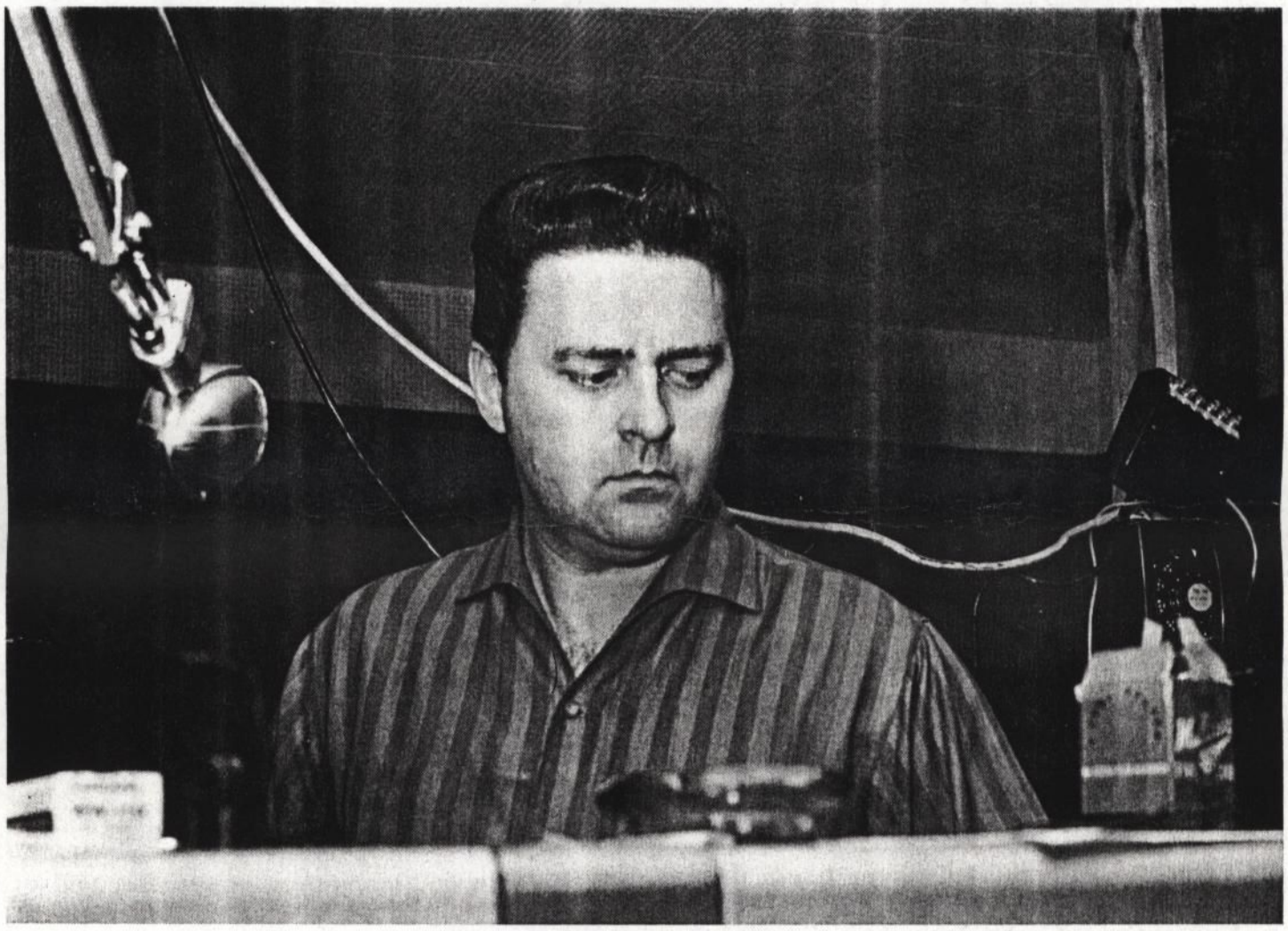
REEL No.	TAKE No.	TIME	IDENTIFICATION

CH.	EQ.	SPLITTING
		Bass Drum #11
		Snare #8
		Bass #7

CH.	EQ.	SPLITTING
		Mike #2 Lead.
		Rythm Mike #6

CH.	EQ.	SPLITTING

REMARKS



HUEY
MEAUX

The CRAZY CAJUN

"I'm Cajun, I'm dumb," he says.

An ex-barber sits in a new office richly panelled in walnut, the floor paved with a red carpet. He wears a sport shirt, tail out.

Huey Meaux, the Crazy Cajun, ain't so dumb. He now owns a recording company, a music publishing company, a record shop, Teen Town, and what is acknowledged to be the finest recording studio south of Nashville. In the past eight years, he has discovered over ten recording stars.

After graduating from high school in Louisiana, he joined the service. "I was always kinda bashful, you know," he confides, "and they kidded me about the accent." His voice has a quality of chicory coffee. His accent turned into an asset as he became a disc-jockey, eventually arriving at KPAC in Port Arthur.

It was there he first experimented with tape. "We all sat around and listened. Man, it was so clear! It sounded like we were in person."

"Then, this boy asked me for help. Man, what could I do? And this boy's name was Jivin' Gene." Gene ended up with a hit, and the score was 1-0, favor of Crazy Cajun deejay.

Others wanted help. Rob Bernard was one, and his "This Should Go On Forever" made it big. Then, along came Johnny Preston, "I'm a Fool To Care"; Barbara Lynn; Jimmy Donally; Glen Wells; Sunny and the Sunliners; Dale and Grace; Maxine Davis; Johnny Williams; and the internationally famous Sir Douglas quinter; Bob and Gaylon.

"The North, that's where the big money is. They figure they got enough singers, wanted no one else. They didn't want to help kids. Well, we had artists here, many that never became famous. That's what we're here for—to make the industry know Houston exists."

Meaux Hits Gotham, N'ville In Promo-Scouting Jaunt

HOUSTON — Red hot independent record producer Heuy Meaux made a leap-frog promotion and material-scouting expedition last week which included key stops in Nashville and New York City. Meaux, president of Crazy Cajun Enterprises (publishing and production firm) and owner of the Pasadena Sounds recording studio here, is burning up the best-seller lists with such items as B. J. Thomas' "I'm So Lonesome I Could Cry" and "Mama" on Scepter, Tommy McClain's "Sweet Dreams" on MSL records and the fast-breaking r&b disk "Go Go Train" distributed by Scepter on the Jet Stream label. Meaux wrote the last-named.

During his NYC stop the one-time Louisiana deejay concentrated on promotion as he made a sweep of the key Top 40 and r&b radio outlets in the big city. Among the new product he concentrated on were "I'm a Good Woman" by Barbara Lynn on Tribe Records, "These Chains of Love Are Breaking Me Down" by Chuck Jackson on Wand Records and "Gotta Have Losers Too" by Dean Scott on Scepter. Meaux also gave attention to his self-penned r&b chart contender "Dedicated to the Greatest" by Johnny Copeland on Wand—it's a tribute to the late Sam Cooke. Meaux produced all of the above disks.

The Houston-based hit-maker also worked on a pair of albums he recently produced—"Mama" by B. J. Thomas on Scepter and "Barefootin'" on Hanna-Barbera Records by T.V. and the Tribesmen. The title song is a singles best-seller item overseas. Meaux wrote all 10 songs in the latter LP.

Headed for both the country and pop charts is Little Jimmy Dickens' new Columbia single "Who Licked the Red Off Your Candy" (Col 43701). "Candy" is a swinging novelty number that will delight the jocks and flip the record buyers—a natural follow-up in the same vein as his "Bird of Paradise" and "Ship Hit the Sand" clicks. Jimmy himself will give the single heavy promotion in his shows at fairs and rodeos throughout the summer. For personal appearances, television and recording, Little Jimmy Dickens plays a Gibson Super 400. Gibson —choice of professional artists and acknowledged world leader in fine guitars. (Advertisement)

RECORD WORLD—June 11, 1966

SINGLES COMING UP

1 **COME ON AND SEE ME**
(Jobete, BMI)
Tammi Terrell—Motown 1095

2 **BLUE STAR**
(Victor Young, ASCAP)
Ventures—Dolton 320

3 **LI'L RED RIDING HOOD**
(Fred Rose, BMI)
Sam the Sham & Pharaohs—MGM 13506

4 **ONE TOO MANY MORNINGS**
Beau Brummels—Warner Bros. 5813

5 **HOW CAN I TELL HER IT'S OVER**
(Screen Gems, Col., BMI)
Andy Williams—Columbia 43650

6 **PIED PIPER**
(Robbins, ASCAP)
Crispian St. Peter—Jamie 1320

7 **MUDDY WATER**
(Maricana, BMI)
Johnny Rivers—Imperial 66177

8 **LOVE ME**
Billy Stewart—Chess 1960

9 **IT'S THAT TIME OF THE YEAR**
(Double Diamond, Champion, BMI)
Len Barry—Decca 31969

10 **RAIN**
(Maclen, BMI)
Beatles—Capitol 5651

11 **PAST, PRESENT AND FUTURE**
(Trio, Tender Tunes, BMI)
Shangri Las—Red Bird 10068

12 **WIGGLIN' & GIGGLIN'**
(Eden, BMI)
Roy Head—Back Beat 563

13 **WHERE WERE YOU WHEN I NEEDED YOU**
(Trousdale, BMI)
Grass Roots—Dunhill 4029

14 **DIDN'T WE HAVE A GOOD TIME**

26 **SWEET DREAMS**
(Acuff-Rose, BMI)
Tommy McLain—MSL 197

27 **SUNNY**
(Portable, BMI)
Bobby Hebb—Philips 4365

28 **A STREET THAT RHYMES WITH SIX A.M.**
(Saturday, BMI)
Norma Tanega—New Voice 810

29 **I NEED LOVE**
(Stillran, Dandelion, BMI)
Barbara Mason—Arctic 120

30 **DIDDY WAH DIDDY**
(Arc, BMI)
Captain Beefheart—A & M 794

31 **HOLD TIGHT**
Dave, Dee, Dozy, Beaky, Mick & Tish—Fontana 1545

32 **STAGECOACH TO CHEYENNE**
(Miller, ASCAP)
Wayne Newton—Capitol 5643

33 **I'LL GO CRAZY**
(Witso, BMI)
Buckinghams—U.S.A. 844

34 **FUNCTION AT THE JUNCTION**
(Jobete, BMI)
Shorty Long—Soul 35021

35 **QUARTER TO THREE**
(Rock, BMI)
Sir Douglas Quintet—Tribe 8317

36 **FUNNY HOW LOVE CAN BE**
(Southern, ASCAP)
Danny Hutton—MGM 13502

37 **MISTY**
Richard "Groove" Holmes—Prestige 401

38 **CHERYL ANN**
Tim Tam & Turn One—Palmer 5003

39 **A FIELD OF YELLOW ROSES**
(Makemillion, BMI)

Cash Box LOOKIN AHEA

A compilation, in order of strength, of up and coming records s breaking into The Cash Box Top 100. List is compiled from

1 **LIL' RED RIDING HOOD**
(Fred Rose—BMI)
Sam The Sham & Pharaohs (MGM 13506)

2 **NOT RESPONSIBLE**
(Northern—ASCAP)
Tom Jones (Parrot 40006)

3 **I LOVE ONIONS**
(Blackwood—BMI)
Susan Christie (Columbia 43595)

4 **ONE TOO MANY MORNINGS**
(M. Witmark—ASCAP)
Beau Brummels (Warner Bros. 5813)

5 **SHE RIDES WITH ME**
(Screen Gems, Columbia—BMI)
G.T.O.'s (Claridge 312)

6 **HEART'S DESIRE**
(Lowery—BMI)
Billy Joe Royal (Columbia 43622)

7 **I'M WALKING OUT ON YOU**
(Liberty Bell—BMI)
Rueben Wright (Capitol 5588)

8 **HE WILL BREAK YOUR HEART**
(Conrad—BMI)
Righteous Bros (Verve 10406)

9 **RIVER DEEP, MOUNTAIN HIGH**
(Mother Bertha, Trio—BMI)
Ike & Tina Turner (Philles 131)

10 **BETTER MAN THAN I**
(Dartmouth—ASCAP)
Terry Knight (Lucky 11 266)

11 **HOW CAN I TELL HER IT'S OVER**
(Screen Gems, Columbia—BMI)
Andy Williams (Columbia 43650)

12 **SWEET DREAMS**
(Acuff-Rose—BMI)
Tommy McLain (MSL 197)

13 **UNDERWATER**
(Ten-East—BMI)
T-Bones (Liberty 55885)

14 **PIED PIPER**
(Robbins—ASCAP)
Crispian St. Peters (Jamie 1320)

15 **EVERYDAY I HAVE TO CRY SOME**
(Tiki—BMI)
Gentrys (MGM 13459)

16 **THAT NEW GIRL**
(Sanavan—BMI)
Manhattans (Carnival 517)

17 **UP IN THE STREETS OF HARLEM**
(Web IV)
Drifters (Atlantic 2336)

18 **WHERE WERE YOU WHEN I NEEDED YOU**
(Trousdale—BMI)
Grass Roots (Dunhill 4029)

19 **COME BACK**
(Ishmel—BMI)
Turtles (White Whale 231)

20 **I PUT A SPELL ON YOU**
(Travis—BMI)
Alan Price Set (Parrot 30001)

21 **IF I COULD START MY LIFE AGAIN**
(Blackwood & Blue Chip—BMI)
New Christy Minstrels (Columbia 43644)

22 **SOMEWHERE**
(Schirmer—ASCAP)
Johnny Nash (Joda 106)

23 **GREATEST MOMENTS IN A GIRL'S LIFE**
(Bright Tunes—BMI)
Tokens (B. T. Puppy 519)

24 **BECAUSE OF YOU**
(Gower—BMI)
Rome & Paris (Roulette 4681)

25 **GET YOUR LIE THE WAY YOU WANT IT**
(Blue Crest—BMI)
Bonnie Guitar (Dot 16872)

26 **SEARCHING**
(Arc—BMI)
Bob Moore (Hi

27 **COME & SE**
(Jobete—BMI)
Tammi Terrell

28 **DEDICATED**
(Crazy Cajun—B
Johnny Copelar

29 **I ONLY HAV**
(Remick—ASCAP)
Lettermen (Cap

30 **I'LL BE GO**
(Edmark—BMI)
Pozo Seco Sing

31 **DIDDY WA**
(Arc—BMI)
Captain Beefhe

32 **COME & GI**
(Blue Seas & J
Jackie De Sha

33 **FUNNY HO**
(Southern—ASCA
Danny Hutton

34 **HIGH ON**
(Four Star—BM
Knickerbocker

35 **I NEED LO**
(Stilran-Dandel
Barbara Maso

36 **WIGGLIN'**
(Eden—BMI)
Roy Head (Be

37 **I'LL GO CR**
(Witso—BMI)
Buckinghams

38 **PIN THE T DONKEY**
(Ahab—BMI)
Paul Peek (Co

39 **CHERYL A**
Tim Tam (P

40 **WITH A**
(Jobete—BMI)
Stevie Wond

41 **I'M A NU**
(Vincent Your
Leroy Pullins

42 **IT'S A DI**
(Francan—ASC
Connie Franc

43 **MISTY**
(Vernon—ASC
Richard 'Gro

44 **EL VIRA**
(Blue Crest—
Dallas Frazi

45 **RACE WI**
(MRC—BMI)
Robbs (Merc

46 **FRIENDS**
(Picturetone,
Nancy Ame

47 **PAST PRI**
(Trio & Ten
Shangri-Las

48 **IT TAKE ONE**
(Champion—
Brenda Lee

49 **YOU'VE**
(Trippington
New Order

50 **I'VE GO WITHOU**
(Aim Cha-S
Van Dykes

Cash

'HERE THE ACTION IS

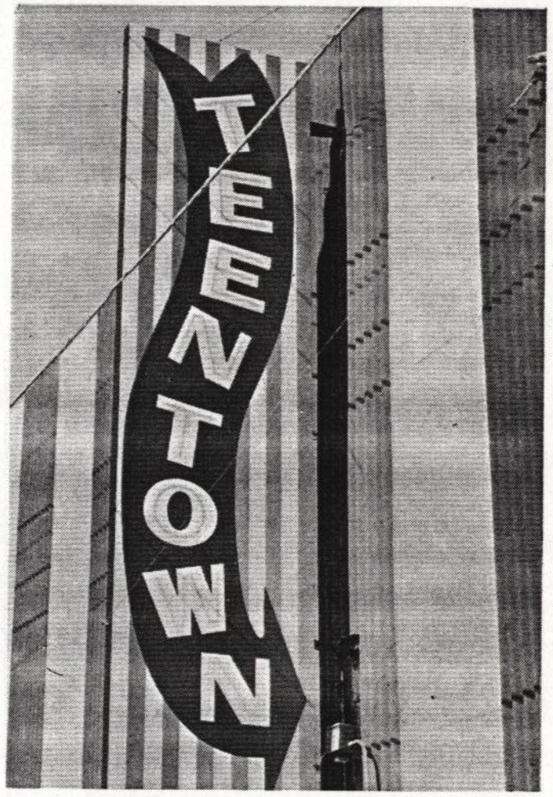
Huey's Teen Town 'Is for Kids'

Bob BOB SCHULZ

Huey P. Meaux (pronounced Mo"), a proud-of-it Cajun nd former barber, is, beween phone calls to New York, alifornia, Florida and Engnd, signing checks, issuing orders and making plans, a rock 'n' roll impresario.

And that, brother, is no small thing.

Meaux refers to himself as a "producer-promoter." His current production-promotion is Teen Town, Pasadena's newest teenage club at 105 South Munger. With 35,000 square feet of floor space, Meaux's establishment offers recreation and a snack bar on a lower floor and "Where the Action Is" dancing to big-name bands on the upper floor.



But teenagers aren't the only ones to gain something out of Meaux's place. The club is under the sponsorship of the Sertoma Club of Pasadena, and a percentage of the receipts go toward civic and welfare projects for the club.

There's no getting around it, though, that Teen Town activities are directed solely toward the teenager. As Meaux simply puts it, it's a place "that we think will keep them away from beer and worse trouble."

If you're 21 years of age or over, forget it. The club, like a certain advertised breakfast cereal, "is for kids."

From Louisiana and sirnamed "Huey P.", Meaux doesn't think small. He aims to cash in on the fervor created by back-to-school and football with such acts, already booked, by the way, as The Sir Douglas Quintet, Jimmy Reed (about Sept. 19), Jerry Lee Lewis, Bo Diddley and "The Fat Man," Fats Domino.

Teen Town is the result of Meaux's desire to "settle down somewhere." The music business is nothing new to him. In addition to Teen Town, Meaux has set up headquarters for his Recording Service Studio Inc. at the old KIKK building on Sterling. Among the many acts managed by Meaux and his booking agent, Don Sapp, are The Sir Douglas Quintet, Barbara Lynn, Sonny and the Sunliners, Lee Maye, C.L. and the Pictures, Freddie Koenig and the Jades, the British duo of Bobby and Gaylan, the Boogie Kings, Maxine Davis, Johnny Copeland, The Jokers, Johnny Williams of "Long Black Veil" fame, Clarence "Frogman" Henry and Gene Thomas.

Quite a retinue.

Standing behind Meaux and his establishment are such popular - with - the - teenage - crowd personalities as Rus Knight -- radio station KILT's "Weird Beard" -- and Larry Kane of KTRK - TV, Channel 13.

In addition to Teen Town and the recording studio, open to the public ("I want to get some of this local talent and give them a chance in recording," he says) Meaux has five publishing services--one with ASCAP and four with BMI--and is putting on the road a public, world copywriting service.

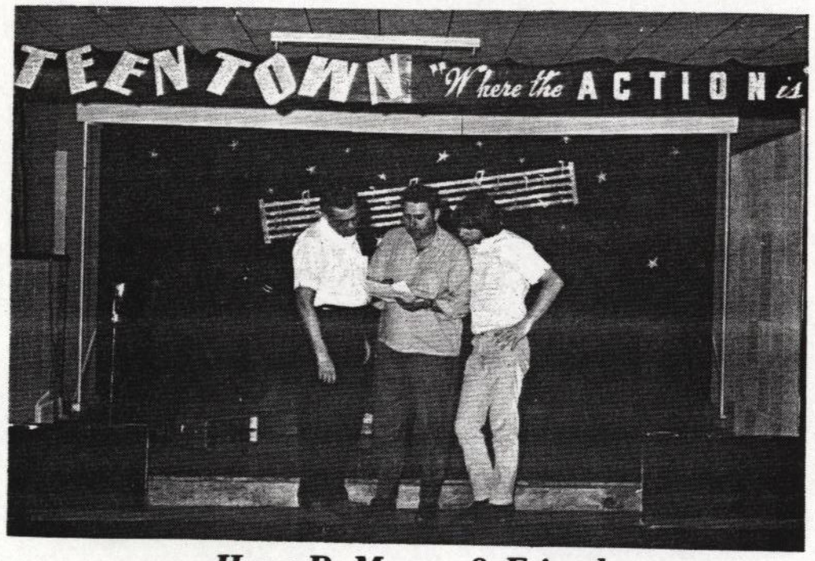
Meaux and his associates have been working closely with Pasadena Police and Juvenile Authorities since opening the club.

"So far," Meaux said, "we haven't had a bit of trouble. These are just about the most well-behaved kids I've seen." He pointed out this may be because the relationship of students from Pasadena, Rayburn and South Houston High Schools is more closeknit than wild rivalry.

"We just want this to be a place where kids can come to have a good time without their every act being completely supervised," Meaux pointed out. "We have our basic rules of course-- proper dress, no drinking, and so on-- but outside of that they are free to use our recreation facilities, use the snack bar, or dance. We think it's a good deal for kids."

Meaux has his office in his recording studio. The walls are covered with pictures and posters of his many acts and his desk is buried under promotion material, Beatle statuettes, records and albums

(SEE HUEY'S, PAGE 2)



Huey P. Meaux & Friends

Huey P. Meaux, center, goes over an upcoming show in his Teen Town with Music Unlimited booking agent Don Sapp, left, and Bobby Sharp, right, one-half of the current popular singing act of "Bobby and Gaylan." The bandstand is on the second floor of the teen club.--NEWS CITIZEN PHOTO

HUEY'S . . .

(CONTINUED FROM PAGE 1)

and business material. He makes infrequent dashes up the street to Teen Town or across the street to Holcomb's Drive-In for a barbecue sandwich. In the afternoons and at night he is "behind the boards" in the studio, working with both successful and hopeful recording artists in "getting just the right sound."

"It's a business, just like any other.

Bocephus an MGM Artist

NASHVILLE — Hank Williams Jr. an MGM artist, has recorded a Hot 100 record on the Verve label using the nickname given him by his late father many years ago—Bocephus.

The original Bocephus was a Negro sharecropper who lived near Williams on an Alabama farm, and gave the Hall of Fame member his first guitar. When Jr. was born, the elder Williams gave him the nickname of the old man who had befriended him.

Breaking away from his strictly country image, young Williams now is scoring with his version of "Meter Reader Maid," with a full rock sound. The Nashville session was produced by Huey Meaux.

Producer Meaux Is Eying Set-Up Move to Nashville

NASHVILLE—Huey Meaux, veteran independent recording producer, is "thinking seriously" of moving here, opening a recording studio, and bring more r&b to the city.

Meaux, who has studios in Houston and Amarillo, said he probably would move one of those studios to Nashville and work full time in independent production here.

"I'll work with all the studios, but not for any of them, Meaux added. He is based temporarily in the offices of Audrey Williams on Music Row here and has been working closely with her in establishing an independent production firm.

The Louisiana native said all sorts of major firms "have offered me deals, not only for records but for movies and television as well.

"Whether I move or not, I definitely wil set up offices in Nashville," Meaux added. He said he and Audrey Williams would jointly work on a production firm and a publishing company.

"My plan," Meaux said, "is to pick up masters and produce them with various companies. I want to set aside certain hours every day when we'll do nothing but listen to masters. I've already placed one with Kapp."

Meaux said he would do some country sessions, too.

The onetime barber and songwriter said his studio here would be just for dubs.

Meaux cited the move here of r&b pianist-writer Bob Wilson from Detroit (formerly with Motown) as an example of the potential here.

"He's the greatest r&b man in the business. He's done sessions with me in New Orleans and in Texas, and he can really do things in Nashville if given the opportunity," Meaux added. "If we let people know that Nashville does all kinds of music, then everything and everyone will come here."

Kapp Opens Singles Drive

By AARON STERNFIELD

NEW YORK—Kapp Records is making a concerted effort to establish itself as a power in the singles business. The label's image—that of a company which concentrates on a limited output of albums from a few top artists—is undergoing a sharp change.

While the label has no intention of sloughing off its album business, Dave Kapp disclosed that Kapp Records is now averaging one or two singles releases a week and has a considerable backlog of singles in the can.

He also disclosed that the label is hiring outside producers to handle sessions for its contract artists and is buying masters from independent producers.

Huey Meaux, for example,

(Continued on page 10)

Kapp Opens Singles Drive

• Continued from page 1

was brought in to produce Billy Edd Wheeler, and has also signed production deals with Barry Kornfeld and Stone and Green. The next Lenny Welch single will be handled by an outside producer.

Holding Back

Kapp said that the current slump in singles sales has caused him to hold back on product in the can. When the singles business picks up, he added, the number of weekly releases will pick up.

The label will also release at least one single from the Columbia film "Oliver," which features Kapp artist Shani Wallis. Kapp said he has a "pick of the litter" deal with the film company.

The product direction on Kapp singles will be toward the teen market, with the recent signing of St. George and Tana as an indication.

Kapp, who recently returned from the IFPI meetings in Paris, announced he has extented licensee deals with Vogue in France and Deutsch Vogue in Germany.

RAY FRUSHAY & JIMMY DEAN

BACKSTAGE IN BIRMINGHAM, ALA.

RAY WAS FEATURED ON JIMMY'S RECENT 5-DAY TOUR THROUGH THE DEEP SOUTH

"It's a business, just like any other.

NOVEMBER 18, 1967, BILLBOARD

Atl., Meaux in Product. Deal

NEW YORK—Atlantic Records signed a production deal last week with Huey Meaux for four artists. The artists include Barbara Lynn, Johnny Copeland, and Andy Chapman. Meaux, a consistent chart producer the past six years, will produce the artists at his new Grits & Gravy Recording Studios in an abandoned movie theater near Jackson, Miss.

Among the hits Meaux produced were "Let It All Out," by the Hombres; "She's About a Mover," by the Sir Douglas Quintet; "I'm a Fool to Care," by Joe Barry; and "I'm Leaving It All Up to You," by Dale and Grace. Atlantic Records Vice-President Jerry Wexler negotiated the deal.

OCTOBER 21, 1967, BILLBOARD

Meaux Has A Studio in Mississippi

JACKSON, Miss. — Independent record producer Huey Meaux has just opened a new recording studio in an ex-theater in a little community 25 miles from here—Grits and Gravey Recording Studio.

House musicians include Cliff and Ed Thomas and Bob McRee, all of whom also write. Meaux has signed them to his Crazy Cajun Music firm. McRee is engineer for the studio.

Artists produced so far in the new studio include Barbara Lynn, Johnny Copeland and Jackie Paine. Meaux also has a studio in Pasadena, Tex., and, on occasion, rents studio time in Memphis and Nashville.

Lorber, Meaux Production Deal

BOSTON — Alan Lorber has negotiated with Huey Meaux to produce records for Lorber's production firm. Meaux's initial project for Alan Lorber Productions will be the upcoming release of Dottie Cambridge on MGM.

Miss Cambridge's first single will be "Cry Your Eyes" b/w "Perfect Boy." An LP is in the works.

Lorber has recently placed a new group, Orpheus, with MGM for a January LP release.

Lorber has also taken options on other Boston talent, including Bagatelle, a vocal and instrumental group, and Jim Thompson.

TOP SELL... R&B SINGLES

★ STAR performer—Sides registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, label, No. & Pub.	Weeks on Chart
Billboard Award	2	**LET'S GO GET STONED** Ray Charles, ABC Records 10808 (Baby Monica, BMI)	8
2	1	**AIN'T TOO PROUD TO BEG** Temptations, Gordy 7054 (Jobete, BMI)	9
3	4	**HOLD ON! I'M COMIN'** Sam & Dave, Stax 189 (East-Pronto, BMI)	16
★4	7	**NEIGHBOR, NEIGHBOR** Jimmy Hughes, Fame 1003 (Crazy Cajun, BMI)	9
5	5	**BAREFOOTIN'** Robert Parker, Nola 721 (Bonatemp, BMI)	13
6	6	**GOOD TIME CHARLIE** Bobby Bland, Duke 402 (Don, BMI)	8
★7	17	**I LOVE YOU 1,000 TIMES** Platters, Musicor 1166 (Ludix, BMI)	11
8	3	**COOL JERK** Capitols, Karen 1524 (McLaughlin, BMI)	16
9	9	**WITH A CHILD'S HEART** Stevie Wonder, Tamla 54130 (Jobete, BMI)	5
10	11	**SUNNY** Bobby Hebb, Philips 40365 (Portable, BMI)	5
★11	19	**IT'S AN UPHILL CLIMB TO THE BOTTOM** Walter Jackson, Okeh 7247 (Metric, BMI)	5
12	12	**LOVING YOU IS SWEETER THAN EVER** Four Tops, Motown 1096 (Jobete, BMI)	6
13	10	**MY LOVER'S PRAYER** Otis Redding, Volt 136 (East-Time-Redwal BMI)	7
14	14	**I'LL LOVE YOU FOREVER** Holidays, Golden World 36 (Myto, BMI)	15
★15	23	**LET ME BE GOOD TO YOU** Carla Thomas, Stax 188 (East, BMI)	12
16	13	**WHEN A MAN LOVES A WOMAN** Percy Sledge, Atlantic 2326 (Pronto-Quinvy, BMI)	15
★17	24	**TEENAGER'S PRAYER** Joe Simon, Sound Stage 7 2564 (Frederick, BMI)	7
18	8	**(I'M A) ROAD RUNNER** Jr. Walker & All Stars, Soul 35015 (Jobete, BMI)	12
19	15	**NINETY-NINE AND A HALF** Wilson Pickett, Atlantic 2334 (East-Pronto, BMI)	7
20	20	**WHOLE LOT OF SHAKIN' IN MY HEART (Since I Met You)** Miracles, Tamla 54134 (Jobete, BMI)	5
★21	30	**OPEN THE DOOR TO YOUR HEART** Darrell Banks, Revilot 201, (Myto, BMI)	2
★22	26	**THAT'S ENOUGH** Roscoe Robinson, Wand 1125 (Kapa, BMI)	4
★23	31	**YOUR GOOD THING (Is About to End)** Mabel John, Stax 192 (East, BMI)	2
24	18	**JUST A LITTLE MISUNDERSTANDING** Contours, Gordy 7052 (Jobete, BMI)	6
25	25	**I NEED LOVE** Barbara Mason, Arctic 120 (Stilran-Dandelion, BMI)	5
26	27	**TAKE THIS HEART OF MINE** Marvin Gaye, Tamla 54132 (Jobete, BMI)	7
27	28	**BABY, IT'S OVER** Bob & Earl, Mirwood 5517 (Arima, SESAC)	4
★28	32	**WE'LL BE UNITED** Intruders, Gambel 201 (Sharpe, BMI)	3
29	29	**LAUNDROMAT BLUES** Al King, Stax 190 (East, BMI)	5
30	16	**OH, HOW HAPPY** Shades of Blue, Impact 1007 (Myto, BMI)	9
31	34	**MISTY** Groove Holmes, Prestige 401 (Vernon, ASCAP)	2
32	21	**IT'S A MAN'S MAN'S MAN'S WORLD** James Brown & Famous Flames, King 6035 (Dynatone, BMI)	12
★33	—	**THE SHADOW OF YOUR SMILE** Lou Rawls, Capitol 5655 (Miller, ASCAP)	1
34	35	**SHARE WHAT YOU GOT (But Keep What You Need)** William Bell, Stax 191 (East, BMI)	3
35	38	**I'VE GOT TO GO ON WITHOUT YOU** Van Dykes, Mala 530 (Aim, BMI)	2
★36	—	**PHILLY FREEZE** Alvin Cash & the Registers, Mar-V-Lus 6012 (Vapac, BMI)	1
37	37	**RIGHT TRACK** Billy Butler, Okeh 7245 (Jalynne, BMI)	2
38	39	**WHEN YOU WAKE UP** Cash McCall, Thomas 8830 (Cragvee & Special Agent, BMI)	3
39	40	**HANKY PANKY** Tommy James & the Shondells, Roulette 4686 (T.M., BMI)	2
★40	—	**DIRTY WORK GOING ON** Little Joe Blue, Checker 1141 (Chevis & Little M, BMI)	1

NEW ACTION

Other records registering solid sales ... certain markets and appearing to be a week away from meriting a listing on the national Hot R&B Singles chart above. All records on the chart are not eligible for a listing here.

CAN I . . .
Manhattans, Carnival 517

GO GO TRAIN . . .
Jackie Paine, Jet Stream 725

GOIN' GOIN' GONE . . .
Broadways, MGM 13486

I BELIEVE I'M GONNA MAKE IT . . .
Joe Tex, Dial 4033

I GOT TO LOVE SOMEBODYS, BABY . . .
Johnnie Taylor, Stax 193

I'M A PRACTICAL GUY . . .
Lee Rodgers, D-Town 1067

SUCH A SWEET THING . . .
Mary Wells, Atco 6423

NEW AC...ALBUMS

★ NATIONAL BREAKOUTS

AFTERMATH
Rolling Stones, London LL 3476 (M); PS 476 (S)

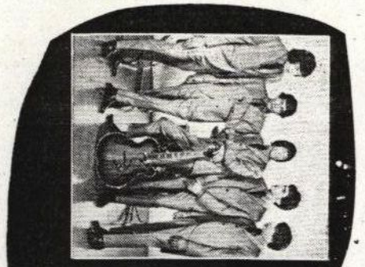
YESTERDAY AND TODAY
Beatles, Capitol T 2553 (M); ST 2553 (S)

★ NEW ACTION LP's

A TASTE OF TEQUILA . . .
Mariachi Brass, World-Pacific WP 1839 (M); WPS 21839 (S)

I'M SO LONESOME I COULD CRY . . .
B. J. Thomas, Scepter SRM 535 (M); SPS 535 (S)

DANCE THE COOL JERK WITH THE CAPITOLS . . .



Sir Douglas Quintet
THE RAINS CAME
Tribe RECORDS
THE AMERICAN LONDON GROUP
#8314

DALE & GRACE (HBR 472)

● LET THEM TALK (2:20) [Lois, Big Star, BMI—Thompson] Smooth sweet harmonic effort from Dale and Grace with a moving tale of teen love. Side should get loads of attention from young lovers and the deejays who spin for them.

(B+) I'D RATHER BE FREE (2:35) [Red Stick, BMI—Houston] Soft easy going ode.

BMOC (World Pacific 77829)

(B+) BRING BACK THE TIME (2:52) [Crazy Cajun, BMI—Chevron] Plaintive, bittersweet

Sir Douglas Quintet
BEGINNING OF THE END
8318
TRIBE RECORDS

Acuff Rose Publication, B.M.I.

SIR DOUGLAS QUINTET
(Tribe 8312)

● IN TIME (2:16) [Crazy Cajun, BMI — Sahm] Fine English style blues offering from the team that has scored before on this London distributed side. The snappy beat, organ sound and potent beat could go a long way in putting the Sir Douglas Quintet back in the running.

(B+) THE STORY OF JOHN HARDY (2:40) [Low-Note, BMI—Sahm] Happy-go-lucky folk-flavored ballad.

Greengrass Enters Album Field

HOLLYWOOD—Following up on the success of its single releases, the independent production firm, Greengrass, is entering the album field with 3 LP's

"C...
D...

B. J. THOMAS—BRING BACK THE TIME (Prod. by Huey P. Meaux) (Writer: Mark Charron) **(Crazy Cajun-Flomar, BMI)**—Thomas has a top commercial tune in this slow-dance beat production ballad number with exciting vocal work. Flip: "I Don't Have a Mind of My Own" (Crazy Cajun, BMI). **Scepter 12154**

B. J. THOMAS—MAMA (Prod. by Music Enterprises) **(Crazy Cajun, BMI)** — Nostalgic easy-rocker with top Thomas vocal replaces his hit "I'm So Lonesome I Could Cry." Flip: "Wendy" (Crazy Cajun, BMI). **Scepter 12139**

For Week Ending July 9, 1966

Billboard HOT 100

★ STAR performer—Sides registering greatest proportionate upward progress this week.

Record Industry Association of America seal of certification as million selling single.

This Week	1 Wk. Ago	2 Wks. Ago	3 Wks. Ago	Title — Artist (Producer), Label & Number	Weeks On Chart
Bullet Award	2	1	15	**PAPERBACK WRITER** — Beatles (George Martin), Capitol 5651	5
2	3	6	10	**RED RUBBER BALL** — Cyrkle (John Simon), Columbia 43589	8
3	1	2	5	**STRANGERS IN THE NIGHT** — Frank Sinatra (Jimmy Bowen), Reprise 0470	10
4	6	15	25	**HANKY PANKY** — Tommy James & the Shondells (Jeff Barry & Ellie Greenwich), Roulette 4686	6
5	5	9	12	**YOU DON'T HAVE TO SAY YOU LOVE ME** — Dusty Springfield, Philips 40371	8
★ 6	47	75	—	**WILD THING** — Troggs (Page One-York Palla), Atco 6415-Fontana 1548	3
7	7	8	9	**COOL JERK** — Capitols (Ollie McLaughlin), Karen 1524	11
★ 8	11	24	41	**LITTLE GIRL** — Syndicate of Sound (Gary Thompson), Bell 640	6
9	4	3	1	**PAINT IT, BLACK** — Rolling Stones (Andrew Loog Oldham), London 901	9
★ 10	19	32	44	**ALONG COMES MARY** — Association (C. Boettcher), Valiant 741	6
★ 11	16	21	26	**DIRTY WATER** — Standells (Ed Cobb), Tower 185	12
★ 12	31	55	93	**LIL' RED RIDING HOOD** — Sam the Sham & the Pharaohs (Stan Kesler), MGM 13506	5
13	12	14	17	**DON'T BRING ME DOWN** — Animals (Tom Wilson), MGM 13514	8
14	15	20	27	**AIN'T TOO PROUD TO BEG** — Temptations (N. Whitfield), Gordy 7054	7
★ 15	50	67	82	**HUNGRY** — Paul Revere & the Raiders (Terry Melcher), Columbia 43678	4
16	14	12	13	**OH HOW HAPPY** — Shades of Blue (John Rhys), Impact 1007	10
17	8	5	3	**I AM A ROCK** — Simon & Garfunkel (Bob Johnston), Columbia 43617	10
18	20	26	34	**HE** — Righteous Brothers (Bill Medley), Verve 10406	6
★ 19	53	—	—	**I SAW HER AGAIN** — Mama's & the Papa's (Lou Adler), Dunhill 4031	2
20	10	7	7	**BAREFOOTIN'** — Robert Parker (Wherly-Burly Prod.), Nola 721	12
★ 21	26	27	33	**POPSICLE** — Jan & Dean (Jan Berry), Liberty 55886	6
★ 22	42	56	70	**THE PIED PIPER** — Crispian St. Peters (David Nicolson), Jamie 1320	5
23	24	29	42	**RAIN** — Beatles (George Martin), Capitol 5651	5
★ 24	37	58	81	**SWEET PEA** — Tommy Roe, ABC Records 10762	5
★ 25	30	38	57	**I WASHED MY HANDS IN MUDDY WATER** — Johnny Rivers (Lou Adler), Imperial 66175	5
26	22	23	21	**HOLD ON! I'M COMIN'** — Sam & Dave (Prod. By Staff), Stax 189	12
27	9	4	2	**DID YOU EVER HAVE TO MAKE UP YOUR MIND?** — Lovin' Spoonful (Erik Jacobsen), Kama Sutra 209	10
★ 28	33	43	61	**PLEASE TELL ME WHY** — Dave Clark Five (Dave Clark), Epic 10031	5
★ 29	34	35	43	**THE LAND OF MILK AND HONEY** — Vogues (Cenci-Hakim-Moon), Co & Ce 238	6
★ 30	41	51	72	**YOU BETTER RUN** — Young Rascals (Young Rascals), Atlantic 2338	4
31	32	34	35	**HEY JOE** — Leaves (Norm Ratner), Mira 222	8
32	36	37	47	**LET'S GO GET STONED** — Ray Charles (Joe Adams), ABC Records 10808	7
33	13	10	11	**SWEET TALKIN' GUY** — Chiffons (Bright Tunes), Laurie 3340	10
34	25	18	16	**THE MORE I SEE YOU** — Chris Montez (Herb Alpert), A&M 796	13
★ 35	48	59	78	**SOMEWHERE MY LOVE** — Ray Conniff & the Singers (Ernie Altschuler), Columbia 43626	4
36	17	19	19	**DOUBLE SHOT (Of My Baby's Love)** — Swingin' Medallions (Karric Prods.), Smash 2033	12
37	18	13	14	**OPUS 17 (Don't You Worry 'Bout Me)** — 4 Seasons (Bob Crewe), Philips 40370	8
★ 38	51	61	77	**HAPPY SUMMER DAYS** — Ronnie Dove (Phil Kahl), Diamond 205	4
★ 39	59	—	—	**THE WORK SONG** — Herb Alpert & the Tijuana Brass (Herb Alpert), A & M 805	2
★ 40	57	—	—	**LOVE LETTERS** — Elvis Presley, RCA Victor 8870	2
41	39	42	46	**OH YEAH** — Shadows of Knight (Dunwich Prod.), Dunwich 122	6
42	43	48	56	**YOUNGER GIRL** — Critters (Artie Ripp), Kapp 752	7
43	35	36	51	**DAY FOR DECISION** — Johnny Sea (Gene Nash), Warner Bros. 5820	5
44	23	16	6	**A GROOVY KIND OF LOVE** — Mindbenders, Fontana 1541	13
45	46	46	49	**PETER RABBIT** — Dee Jay and the Runaways (Iowa Great Lakes Studios), Smash 2034	10
46	21	22	23	**GIRL IN LOVE** — The Outsiders (Tom King), Capitol 5646	9
★ 47	60	70	89	**WHERE WERE NEEDED YOU** — Grass Roots (Sloan & Barri), Dunhill 4029	4
★ 48	58	64	76	**THE IMPOSSIBLE DREAM** — Jack Jones (David Kapp), Kapp 755	6
49	45	50	60	**LOVING YOU IS SWEETER THAN EVER** — Four Tops (Ivy Hunter), Motown 1096	7
★ 50	62	71	86	**BILLY AND SUE** — B. J. Thomas, Hickory 1395	4
★ 51	90	—	—	**I WANT YOU** — Bob Dylan (Bob Johnston), Columbia 43683	2
52	52	54	59	**YOUNGER GIRL** — Hondells (G. P. IV Prod.), Mercury 72563	7
53	54	57	58	**NINETY-NINE AND A HALF** — Wilson Pickett (Steve Cropper), Atlantic 2334	7
★ 54	66	82	—	**OVER UNDER SIDEWAYS DOWN** — Yardbirds (Samwell-Smith, Napier-Bell), Epic 10035	3
55	55	60	68	**SOLITARY MAN** — Neil Diamond (Barry & Greenwich), Bang 519	8
★ 56	78	—	—	**TRAINS AND BOATS AND PLANES** — Dionne Warwick (Bacharach-David), Scepter 12153	2
★ 57	69	96	—	**YOU CAN'T ROLLER SKATE IN A BUFFALO HERD** — Roger Miller (Jerry Kennedy), Smash 2043	3
★ 58	68	88	—	**SEARCHING FOR MY LOVE** — Bobby Moore & the Rhythm Aces (Rick Hall) Checker 1129	3
59	64	79	83	**WHOLE LOT OF SHAKIN' IN MY HEART (Since I Met You)** — Miracles (Frank Wilson), Tamla 54134	4
★ 60	72	—	—	**PRETTY FLAMINGO** — Manfred Mann (John Burgess), United Artists 50040	2
★ 61	76	87	—	**SWEET DREAMS** — Tommy McLain (Floyd Soileau & Huey Meaux), MSL 197	3
★ 62	77	86	—	**YOU WOULDN'T LISTEN** — Ides of March (Mike Considine), Parrot 304	3
63	44	45	45	**TAKE THIS HEART OF MINE** — Marvin Gaye (Robinson-Moore), Tamla 54132	8
★ 64	79	95	—	**SUNNY** — Bobby Hebb (Jerry Ross), Philips 40365	3
65	75	90	—	**I'M A NUT** — Leroy Pullins (Lissauer-Wheeler), Kapp 758	3
66	49	49	52	**HAVE I STAYED TOO LONG** — Sonny & Cher (Sonny Bono), Atco 6420	6
67	70	72	90	**NOT RESPONSIBLE** — Tom Jones (Peter Sullivan), Parrot 40006	4
68	40	31	32	**I LOVE YOU 1,000 TIMES** — The Platters (Luther Dixon), Musicor 1166	11
★ 69	84	99	—	**PAST, PRESENT AND FUTURE** — Shangri-Las (Shadow Morton), Red Bird 10068	3
★ 70	—	—	—	**MOTHER'S LITTLE HELPER** — Rolling Stones (Andrew Loog Oldham), London 902	1
71	65	66	69	**NEIGHBOR, NEIGHBOR** — Jimmy Hughes (Ric Hall), Fame 1003	6
72	56	52	53	**MY LITTLE RED BOOK** — Love (Jac Holzman & Mark Abramson), Elektra 603	11
73	73	78	84	**I LOVE ONIONS** — Susan Christie (John Hill), Columbia 43595	5
★ 74	89	—	—	**CAN I TRUST YOU?** — Bachelors (Dick Rowe), London 20010	2
75	61	65	71	**MY LOVER'S PRAYER** — Otis Redding (Prod. by Staff), Volt 136	6
76	80	80	97	**TEENAGER'S PRAYER** — Joe Simon (J.R. Enterprises), Sound Stage 7 2564	4
★ 77	—	—	—	**FRIDAY'S CHILD** — Nancy Sinatra (Lee Hazlewood), Reprise 0491	1
★ 78	—	—	—	**THIS DOOR SWINGS BOTH WAYS** — Herman's Hermits (Mickie Most), MGM 13548	1
★ 79	—	—	—	**TAR AND CEMENT** — Verdelle Smith (Vance-Prokriss Prod.), Capitol 5632	1
80	86	94	—	**STOP! GET A TICKET** — Clefs of Lavender Hill (Steven Palmer), Date 1510	3
81	83	84	87	**I ONLY HAVE EYES FOR YOU** — Lettermen (Steve Douglas), Capitol 5649	4
82	82	93	—	**LARA'S THEME FROM "DR. ZHIVAGO"** — Roger Williams, Kapp 738	3
★ 83	—	—	—	**SEE YOU IN SEPTEMBER** — Happenings (Bright Tunes Prod.), B. T. Puppy 520	1
84	85	100	—	**MISTY** — Groove Holmes (Cal Lampley), Prestige 401	3
85	71	77	74	**WHAT AM I GOING TO DO WITHOUT YOUR LOVE** — Martha & the Vandellas (Wm. Stevenson-I. Hunter), Gordy 7053	5
86	87	—	—	**AIN'T GONNA CRY NO MORE** — Brenda Lee (Owen Bradley), Decca 31970	2
87	81	81	96	**GRIM REAPER OF LOVE** — Turtles (Bones Howe), White Whale 231	4
★ 88	—	—	—	**LONELY SOLDIER** — Mike Williams (Prod. by Staff), Atlantic 2339	1
89	94	97	—	**LA BAMBA** — Trini Lopez (Don Costa Prod.), Reprise 0480	3
90	92	—	—	**ON THE GOOD SHIP LOLLIPOP** — Wonder Who? (Bob Crewe), Philips 40380	2
91	93	98	—	**PAINTER** — Lou Christie (Charlie Calello), MGM 13533	3
92	98	—	—	**HEY YOU LITTLE BOO-GA-LOO** — Chubby Checker (Dave Appell), Parkway 989	2
93	—	—	—	**LOOK AT ME GIRL** — Bobby Vee (Dallas Smith), Liberty 55877	1
94	96	—	—	**HOT SHOT** — Buena Vistas (A Magi Prod.), Swan 4255	2
95	95	—	—	**HIGH ON LOVE** — Knickerbockers (Jerry Fuller), Challenge 59332	2
96	97	—	—	**EVERYBODY LOVES A NUT** — Johnny Cash (Don Law-Frank Jones), Columbia 43673	2
97	99	—	—	**ALL THESE THINGS** — Uniques, Paula 238	2
98	—	—	—	**DISTANT SHORES** — Chad & Jeremy (Larry Marks), Columbia 43682	1
99	100	—	—	**SUCH A SWEET THING** — Mary Wells (Carl Davis), Atco 6423	2
100	—	—	—	**WADE IN THE WATER** — Ramsey Lewis (Esmond Edwards), Cadet 5541	1

NO. 24,459

IN THE

United States Court of Appeals

FOR THE FIFTH CIRCUIT

HUEY P. MEAUX and
CHARLIE BOOTH, *Appellants*

v.

UNITED STATES OF AMERICA, *Appellee*

Appeal from the United States District Court for the Southern District of Texas

SUPPLEMENTAL BRIEF FOR APPELLEE

MORTON L. SUSMAN
United States Attorney

GERALD APPLEWHITE
FRED L. HARTMAN
JAMES R. GOUGH
Assistant United States Attorneys
P. O. Box 61129
Houston, Texas 77061

Alpha Law Brief Co., M & M Bldg., Houston, Texas 77002—1/68—50

INDEX

	Page
I. Relating to the criminal trial experience of Fred Much, Esq., trial attorney for both applicants	2
II. Relating to any extraneous crime shown by the evidence	3
III. Relating to potential risk of conflict of interest	4
IV. The Court may properly take judicial notice of and consider the contents of Martindale-Hubbell Law Directory relating to an attorney of its bar	4
Certificate of Service	7

LIST OF AUTHORITIES

CASES	Page
Gardiner v. United States, 341 F.2d 896 (C.A. 5, 1965)	4
UNITED STATES STATUTES	
15 U.S.C.A. 901-909	3
VERNON'S TEXAS PENAL CODE	
Article 484	3
TEXTS	
McCormick, Handbook on the Law of Evidence, 1954	5, 6
Wigmore, Treatise on Evidence, 3rd Ed., Vol. 9	5, 6

NO. 24,459

IN THE

United States Court of Appeals

FOR THE FIFTH CIRCUIT

HUEY P. MEAUX and
CHARLIE BOOTH, *Appellants*

v.

UNITED STATES OF AMERICA, *Appellee*

Appeal from the United States District Court for the Southern District of Texas

SUPPLEMENTAL BRIEF FOR APPELLEE

The following is filed as a supplemental brief following oral argument in answer to questions from the bench and in amplification of points discussed.

I

Relating to the criminal trial experience of Fred Much, Esq., trial attorney for both appellants:

It appears from statements in the respective briefs of both appellants (Meaux, P. 2; Booth, P. 1) and from the argument of appellate counsel for appellant Meaux that both appellate counsel are under the impression that Fred Much, Esq., trial attorney for both appellants, had never previously tried a criminal case, at least in the federal court. Mr. Much stated at the outset, when he was asking the court to allow Mr. William Scott to participate in the trial, that Mr. Scott was "more versed than I am in certain parts of the background and evidence that I will need to produce, and also he is experienced in trials before this Court" (R. 3); he stated at one point, "Well, I humbly submit, your Honor, you know, I am not a criminal attorney and I don't know how . . ." (R. 403, L. 27) and at another point, when he made an objection which was sustained, "Well, your Honor, object, there is a lot, of course, that I don't understand, but . . ." and in his closing argument to the jury he said, "I apologize myself for any clumsiness that I might have displayed in this type of trial, you probably grasped that I'm not a criminal attorney . . ." and also, ". . . I apologize for any delay that I may have caused you or the court because of my incompetence, and I only hope that you won't hold it against my clients, if that has happened." But it does not appear that Mr. Much ever stated that the case at bar was his first criminal trial, in either a state or a federal court.

II

Relating to any extraneous crime shown by the evidence.

Appellants contend that evidence of extraneous crimes was improperly admitted and was so prejudicial as to call for reversal. Three extraneous crimes, it is said, were shown.

(1) There was testimony that a pistol was found under the seat of the automobile in which Lynda Puckett was transported from Houston to Nashville. It is not unlawful in Texas to carry a pistol in an automobile while travelling. Vernon's Texas Penal Code, Art. 484. And there is no showing that the firearm in question was of a class made unlawful by the National Firearms Act, 15 U.S.C.A. §§901-909, or by regulations promulgated thereunder. And the pistol was found at the outset of the journey, just outside Houston (R. 159), and before any state line had been crossed. There was thus no showing of any crime emanating from possession of the pistol.

(2) The possession of "pills and capsules" (R. 32) or of barbiturates or amphetamines is not per se a crime. There must be a showing that the possession is unlawful (e.g., that they were dispensed without a prescription) before any crime by anyone is shown. There was no such showing in the case at bar.

(3) As to the various sexual crimes during the course of the trip revealed by the testimony, the indictment includes the language that "Huey Meaux, Charlie Booth, and Tommy Bergin III would acquire a girl in Houston, Texas and transport her to Nashville, Tennessee for

the purpose of prostitution and *other immoral purposes.*" (emphasis supplied). The acts in question allegedly occurred during the course of the journey to and sojourn in Nashville, which was the realization of the unlawful design. And they assuredly qualify as immoral. It thus seems that they were properly admitted in evidence as tending to show scheme, design, or intent, under the well-established rule.

III

On page 3 of the brief of appellant Booth, whose appeal was submitted without oral argument, reference is made to "potential risk of conflict of interest." On this record, that point is not presented. No conflict appeared at any time during the trial. The case was tried on the general issue of "Not Guilty," and the defensive strategy was a massive attack on the credibility of Lynda Puckett and of the convicted co-conspirator Tommy Bergin. There is nothing to show, in the posture of the case, that any attempt of either appellant to throw exclusive guilt on the other would have been either feasible or beneficial. Cf. *Gardiner v. United States,* 341 F.2d 896 (C.A. 5, 1965).

IV

The Court may properly take judicial notice of and consider the contents of Martindale-Hubbell Law Directory relating to an attorney of its bar.

Question was raised as to the propriety of including in a brief a verbatim copy of entries in Martindale-Hubbell Law Directory relating to Mr. Much, when such entries

had not been formally introduced in evidence, and hence did not form a part of the record. The question of Mr. Much's competence in criminal cases was injected in this case for the first time on appeal, and there has thus been no opportunity formally to offer any evidence bearing on this matter other than the bare facts of his performance in the case at bar as shown by the record. The information was included in the government's brief on the theory that it was a matter of which this Court might properly take judicial notice if it deemed the information probative.

Wigmore states that

> "§2571. *Scope of principle.* The scope of facts that may be noticed includes:
>
> (1) . . .
>
> (2) . . .
>
> (3) Sundry matters not included under either of these heads; they are subject for the most part to the consideration that though they are neither actually notorious nor bound to be judicially known, yet they would be capable of such instant and unquestionable demonstration, if desired, that no party would think of imposing a falsity on the tribunal in the face of an intelligent adversary."
>
> (Wigmore, Treatise on Evidence, Third Edition (10 Vol.), Boston, Little, Brown & Co., 1940, Vol. 9, P. 547-548).

McCormick expresses this principle in similar fashion:

> ". . . where reasonably intelligent people might not have in mind the information in question, but where they would agree that the facts are verifiable with certainty by looking at authoritative books of reference. This principle of verifiability with certainty

should prove to be the growth-principle in the evolution of judicial notice."

(McCormick, Handbook on the Law of Evidence, St. Paul, West Publishing Co., 1954, P. 688).

Among the specific classes of facts of which courts commonly take notice, both these authorities list facts relating to the officers of the court, including attorneys (McCormick, 701; 9 Wigmore 567 §2578).

Once the existence of such entries has been established, whether by notice or by formal proof, it seems clear that they may be considered for the truth of the facts they recite, under the well-established exception to the hearsay rule applying to trade journals, recognized business registers, and city directories (McCormick, 620; 6 Wigmore 22 §1702).

There is no area more important to the progressive improvement of the administration of justice than the elimination of the waste of time, energy, and resources attendant upon useless proof. The principal tool for such improvement is the doctrine of judicial notice, which has broadened and continues to broaden with the virtually universal approval of the writers in the field (9 Wigmore 580 *et seq.*; McCormick, 712).

Since neither appellant has ever questioned the existence of the entries relating to Mr. Much or the facts which they recite, the point may be insignificant. And it is, of course, not contended that they are in any way conclusive or of any greater weight than that to which the Court feels appropriate to their intrinsic worth. But formal introduction in evidence seems pointless as to a volume in general use in the profession and commonly to be found

in any substantial law library if not upon the shelves of the judge's own chambers.

Respectfully submitted,

MORTON L. SUSMAN
United States Attorney

GERALD APPLEWHITE
FRED L. HARTMAN
JAMES R. GOUGH
Assistant United States Attorneys

By: _____

CERTIFICATE OF SERVICE

I certify that a typewritten copy of the foregoing Supplemental Brief for Appellee was mailed to Percy Foreman, Esq., 804 South Coast Building, Houston, Texas 77002, and to C. Anthony Friloux, Jr. Esq., Eddington, Kroll, Friloux & Smith, 2012 South Coast Building, Houston, Texas 77002, Attorneys for Appellants on the 8th day of December, 1967, and that printed copies were mailed to them on the _____ day of _____, 1968, by certified mail, return receipt requested.

_____
Assistant United States Attorney

HOUSTON *Records,* INC.

3300 JENSEN DRIVE • HOUSTON, TEXAS. 77026 • FAIRFAX 3-5971 - FAIRFAX 3-6967

December 22, 1964

Gold Star Recording Studio
5628 Brock St.
Houston, Texas

Dear J.L.:

Enclosed are three tapes for six 45 RPM masters. Please have one each cut on the following sides:

DIDDLEY DADDY	GH-1381
100 POUNDS OF HONEY	GH-1382
AROUND & AROUND	GH-1383
ROMAINE	GH-1384
THAT OLD JUKE BOX	GH-1385
CONTENTED WITH THE BLUES	GH-1386

Please have these cut with the best possible quality and RUSH to Lee Processing for converts only. These must be cut right away, and we will appreciate your fastest service. Thank you.

Very truly yours,

Marilyn

Marilyn von Steiger

MvS/s
Enc. 3

JERRY STARR

27 Nov 1962

Mr. Mount:

We've taped the numbers in this order:

(1) Limbo Lip - by Ned Thezll

★ (2) My One Desire - " Carol P. Ramonet

★ (3) I'll Cry Tomorrow - " Jerome J. Verret

(4) You Don't Want Me - " Jerome J. Verret

(5) Going Home Tomorrow - Fats Number

(6) Rocking USA

The only two Mr. Thibodeaux has publishing rights on are the starred numbers. Number 6 is that marked potato number I told you of. I just added in the titles of various dances. That particular number would need a few rides in it; sax; organ, or anything since it may get monotonous as it stands.

I used the band only to work these tapes out. (6 pieces). If possible Mr. Mount try to hear these on with a large speaker!

I'd be glad to hear your comments as soon as possible or any suggestions you may have.

Sincerely,

Jerry Starr

(Jerome Verret)

HUEY MEAUX at PASADENA SOUNDS STUDIO

1965

BY ENDORSEMENT THIS CHECK WHEN PAID IS ACCEPTED IN FULL SETTLEMENT OF THE FOLLOWING ACCOUNT

DATE		AMOUNT	
TOTAL OF INVOICES			
LESS _____ % DISCOUNT			
LESS			
TOTAL DEDUCTIONS			
AMOUNT OF CHECK			

HUEY P. MEAUX PRODUCTIONS

"MUSIC IS OUR BUSINESS"

P. O. BOX 183

WINNIE, TEXAS

390

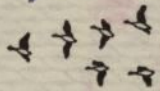
88-2340
1131

Dec 2 1963

PAY TO THE ORDER OF Crazy Cajun Ent Inc. $374 00/100

Three Hundred Seventy Four & 00/100 DOLLARS

HUEY P. MEAUX



GULF COAST STATE BANK
WINNIE, TEXAS

PAID
DEC 5 1963
PAID
88-2340

Huey P. Meaux

⑆1131⑈2340⑆ 00⑈704⑈4⑈

STECK-AUSTIN 466V3M

CRAZY CAJUN ENTERPRIZES, INC.
114 N. 4th.
Monroe, Texas

Phone 4425

P. O. Box 506

FLOYD'S RECORD SHOP

JIN Records

VILLE PLATTE, LOUISIANA

Dec. 16, 1958

Huey P. Meaux
Winnie, Texas

Dear Huey,

Have not received the complete shipment on Rod's record (and on yours) that I was expecting, but as soon as they come in will send you a box of Rod's and a box on yours.(Mesere)

Your new record should be in my hands by Thursday of this week, and you should get them Fri. or Sat. of this week. I'll mail you 200 of the new one and bill you for 'em --- you can pay for them as you sell them. Please take some over to Mrs. Boneau when you get them.

Under separate cover, I am mailing you 35-45-500 Cajun and 5-45-102 VP. The charge slip is marked $18.35, but deduct 45¢ (cost of a sample copy for KPAC), and make the slip total $17.90 instead. Would appreciate your spinning it on your programs and trying to sell whatever amount you can. If you need any more, let me know.

If you're wondering what that "Cajun" label is doing in my hands, well ----- the muscians went on their own to release the record, and found it wasn't so easy to sell them. They were stuck with a load of them and asked me to take charge of the selling for the record, at a comission. I have been doing alright with the record and would have sent you some sooner, but they wouldn't give me a big enough comission to be able to send them to you at 45¢. They finally gave in so do what you can with it.

Just case I don't get to talk to you again soon on telephone or have to write you, Merry Christmas to you and the boys!

Floyd

Floyd

Memo

HOUSTON Record MFG. CO. № 1111

2318 JENSEN DRIVE • HOUSTON 26, TEXAS • FAIRFAX 3-5971

SOLD TO Huey P. Meaux
P.O. Box 183
Winnie, Texas

SHIPPED TO Same

INVOICE DATE 8-1-60 YOUR ORDER NO. TERMS:

DATE SHIPPED	SALESMAN	SHIPPED VIA	F.O.B.	OUR ORDER NO.
		Bus		

QUANTITY ORDERED	QUANTITY SHIPPED	DESCRIPTION	UNIT PRICE	UNIT	AMOUNT
	300	Crazy Cajun Records # 501			
	300	" " " # 502			
	600	Total			
		6 Cartons			

FORM 87-91

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

MUSIC ENTERPRISES, INC.

2315 PORTSMOUTH • HOUSTON, TEXAS 77006

JA 4-3105

January 2, 1968

RIDER "A"
To be attached to the recording contract of this same date on Kenneth Lee, Leo Oliver III, Greig Gabourel, Frank Jeffers and Stephen Fowler.

We do hereby certify that we are the natural guardians of the above named, and that we understand and agree to the contract as signed by our sons.

Anzell O. Lee

Mr. Anzell O. Lee (Father of Kenneth Lee)
4401 36th, Port Arthur, Texas

Leo Oliver, Jr. Mrs. Leo Oliver, Jr.

Mr. Leo Oliver, Jr. Mrs. Leo Oliver, Jr. (Father and mother of Leo Oliver III)
both of 2200 62nd St.
Port Arthur, Texas

Mr. Hubert C. Gabourel Mrs. Hubert C. Gabourel

Mr. Hubert C. Gabourel Mrs. Hubert C. Gabourel (Father and mother of Greig Gabourel)
both of 3535 Helena, Nederland, Texas

Frank L. Jeffers Sr Mrs. Frank L. (Maxine) Jeffers

Mr. Frank L. Jeffers Mrs. Frank L. Jeffers (Father and mother of Frank Jeffers)
both of 145 63rd, Port Arthur, Texas

Mrs Shirley Fowler

Mrs. Shirley Fowler (Mother of Stephen Fowler)
2488 67th St., Port Arthur, Texas

LEO OLIVER III (409) 736-1262 (PARENTS HOUSE)

LEO, 1d gtr.
GREIG, vocals
KENNETH, bass
FRANK, guitar
STEPHEN, drums,

FORMED CIRCA SEPT 1967 & PLAYED TIL SUMMER 68.
ALL WENT TO STEPHEN F. AUSTIN HIGH IN PT. ACRES
(LEO WAS IN 10th GRADE).

"THE SOURCE" FROM PT. ARTHUR -

LEO RECOMMENDS TALKING TO BROTHER GARY OLIVER IN LAKE CHARLES (318) 474-3868

Dee Music Co., Inc.
GLAD MUSIC BMI - STARRITE PUB. CO. BMI
314 East 11th P. O. Box 7473 UN 1-3630
HOUSTON 8, TEXAS

AUGUST 7 1961

DEAR HUEY,

JUST A NOTE IN CASE I DON'T GET TO SEE YOU TOMORROW.....
EARL AYCOCK CALLED ME FROM MERIDIAN MISS AND ASKED ME TO SEND HIM 25 COPIES OF "SON OF MISSISSIPPI" ON CONSIGNMENT FOR HIM TO SELL ON THE AIR.....HUEY I WOULD SUGGEST IF YOU DON'T THINK IT WOULD FOUL YOU UP WITH YOUR DISTRUBITOR TO SEND THEM FOR HE IS HOPPED UP ON IT AND HE WILL HOLOW LIKE HELL ON IT AND HE COULD GET IT STARTED IN MISS. FOR YOU.....HE MIGHT NOT EVEN PAY YOU FOR THEM BUT YOU WOULD HAVE HIM AS YOU COULD TELL HIM WHEN HE RE-ORDERED HE WOULD HAVE-TO PAY YOU FOR THE 25 AND PAY IN ADVANCE FOR ALL THE REST.....

DO WHAT EVER YOU THINK IS BEST BUT IT LOOKS LIKE YOU COULD SELL A LOT OF THEM IN MISSISSIPPI BUT IF IT GOT YOU DIST. MAD THEN IT WOULD CAUSE YOU TO MISS A LOT OF OTHER SALES I'M SURE.... HIS NAME.

EARL AYCOCK
W D A L RADIO STATION
MERIDIAN, MISS

483 -489

HOPE TO SEE YOU TOMORROW.

YOURS SINCERELY,

GABE

H. W. "Pappy" DAILY
President

GABE TUCKER
Vice-President

THE TRASHMEN

Garrett RECORDS

DISTRIBUTED NATIONALLY BY SOMA RECORDING COMPANY

Jerry - Bob's Record Shop

Phone WI 8-2222 --- 521 - 5th Avenue N.
Texas City, Texas

January 26, 1960

Mr. Huey Meaux

Box 183

Winnie, Texas

Dear Huey,

Enclosed is a check in the amount of $13.20. This takes care of the 15 Jin #122 and the 7 Jin #117. I am returning 8 Jin #117.

Well, how is the music business treating you at this time? I have been looking for a new one to be released by Gene. Don't forget to send me the new ones that you are releasing.

Things are about the same over here. I haven't seen Larry Henderson lately, but I guess he is doing okay.

I have some of your French records in stock. I like the one about that no good Huey Meaux!

Let me know when you will be over this way.

Gerald S. Beaux

Jerry

Enclosure
GSB/pab

SAY MAN -- DIG THIS

IT'S BEACH TIME AGAIN – REEL ROCK & ROLL

REEL-TO THE MUSIC OF

THE SHADE'S

(BAND FROM K.P.A.C. IN PORT ARTHUR)

Starting **MAY 2, 1958**

SUPER 73 CLUB, Winnie - EVERY FRIDAY-NITE

LEGER'S PLACE, Gilchrist, Texas

SUNDAY'S..... 4 P. M. to 8 P. M.
WEDNESDAY-NITE..8 P.M.to 12 P. M.

LISTEN TO YOUR "LATE DATE SHOW" EVERY NITE ON STATION KPAC
1250 On Your Radio Dial 8 P.M. to 12 M. - With your Famous Rock 'N' Roll D. J.

"EVERY ONE A TREAT"

GOLDBAND RECORD CO.
313 CHURCH ST. PHONE HE. 68423
LAKE CHARLES, LOUISIANA

Oct 10th.

Mr. Huey P. Meaux
P.O. Box 183
WINNIE, Texas.

Dear Huey:
Yours of oct Ist. received thanks for cooperation on the song. I will clear it for TEK publishing on your record.

There is no need to worry about whatever yo sell of it on your label royalty wise, I'LL skip that for this one. who knows possibly next time you will be after me for using one of yours ?

My son Wayne is in New Orleans. and last time 1 heard from him he was the promotion man for Mogan david Wine people. but his heart is in the record buisness so at the first oppertunity he will fly the coop 1 guess.

Guitar Jr. is on Mercury and so is Elton anderson but for some unknown reason they are not wanting to work with me so 1 wait for the contract to run out and we find us another deal. Guitar Jr. has some real cool stuff recorded for mercury but if they wait to much longer the stuff will be dated and wont be much good, but they paid for it so there is no strain on my back.

I have a thing by Cleveland Crochet Called "SUGAR BEE" which is going national selling up a starm in all, markets including the colored. which reminds me of Jolie Blonde way back, remember ?.

I am in the process of releasing a french LP it should hit the market in about two weeks, will send you a copy.

Thanks for all the plugs, drop by and see me some time.

Very Truly Yours,

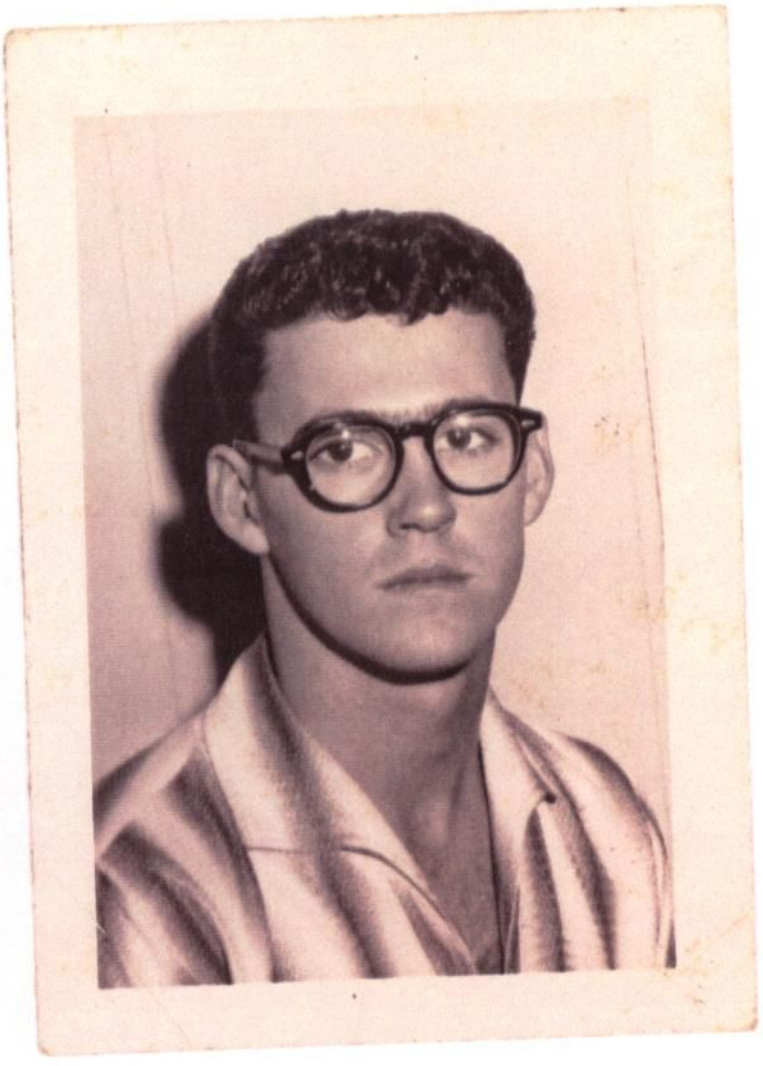
Eddie

Eddie Shuler

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

DWIN 'GENE

HUEY MEAUX



Barbara Lynn

Huey Meaux Johnny Preston

Pt Arthur c. 1959

MUSIC IS OUR BUSINESS
INDEPENDENT PRODUCER' S

HUEY P. MEAUX PRODUCTIONS

Affiliated W/Crazy Cajun Music Publishers BMI

P. O. Box 183 - Winnie, Texas

Sept 12 1963
Houston, Texas

TO WHOM IT MAY CONCERN:

I, Charles Edward Adams, sole owner of Alamo Recording Co., hereby sells and assigns all of my rights in the above mentioned recording co. to Huey P. Meaux Productions, PO Box 183 Winnie, Texas for the consideration of ($1.00) One dollar. As of Sept 12 1963 the above lable belongs to same.

Charles Edward Adams

Charles Edward Adams... Owner

Huey P. Meaux

Huey P. Meaux... Pres

Note.... Huey P. Meaux Productions Check # 355

PUBLISH SONGS - ARTIST PERSONNEL MANAGEMENT — BUY MASTERS - SUBLEASE MASTERS

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

MUSIC IS OUR BUSINESS
INDEPENDENT PRODUCER'S

HUEY P. MEAUX PRODUCTIONS

Affiliated W/Crazy Cajun Music Publishers BMI

P. O. Box 183 - Winnie, Texas

Sept. 12 1963
Houston, Texas

TO WHOM IT MAY CONCERN:

I, Charles Edward Adams, sole owner of Capri Recording Co. hereby sells and assigns all my rights in the above mentioned recording co. to Crazy Cajun Ent. Inc, 414 North 4th st, Conroe, Texas for the consideration of ($200.00) Two Hundred dollars. As of Sept 12 1963, Crazy cajun Ent Inc assumes responsibility for payment of royalties presently associated with Capri Recording Co.

Charles Edward Adams

Charles Edward Adams — Owner

Huey P. Meaux

Huey P. Meaux - Pres.
Crazy Cajun Ent Inc.

Notes: Crazy Cajun Ent Inc Check # 1001

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

9323 Irvington Blvd., Houston, Texas
713-691-1323

hueY P. meaux

Producer

ALLSTAR
TRADEMARK REGISTERED

NATION'S FASTEST RISING LABEL

★ RECORD COMPANY
★ MUSIC PUBLISHERS

8029 GULF FREEWAY PHONE OL 4-9036 NIGHT PHONE HU 4-1415 HOUSTON 17, TEXAS

October 18th, 1960

MR. HUEY MEAUX
P.O. Box 183
Winnie, Texas

Dear Huey:

Thanks for the call, enjoyed talking to you as always.

I am sending you the address of JIMMY ALLEN, so you can send the publishing rights contracts to him. He gets his mail at P.O. Box 45498, Houston, Texas. Since he is a minor, I would suggest you issue the contracts to his Father, Mr. T.D. Allen, of the same address. This would be the safest. I hold the recording agreement in the same way with JIMMY as witness.

I sent the Jericho's records about an hour ago. We are working on the "IT'S BEEN NICE" side. This is about the best Jericho has ever done, so any help will be greatly appreciated.

If there is any other help I can assist on, I shall be happy to do so. If you will send me at least 3 copies of JIVIN GENE'S record, I will send them to my top forty friends, one in New Mexico, Oklahoma, and Pa. He is Chart minded and will help.

Thanks.

Yours truly,

ALLSTAR MUSIC

Dan J. Mechura

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

PHONE 4425

P. O. BOX 506

JIN RECORDS

108 WEST MAIN STREET
VILLE PLATTE, LOUISIANA

No. 093

DATE June 30 1959

Huey P. Meaux

(OPEN) Winnie, Texas

150	117	JIN (given to Dial-Tones for $75.00)	n/c
150	117	JIN	
100	118	JIN	
100	103	SWALLOW	
350-45's			157.50

Plant Memo #513 dated 6-29-59

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

JIN Recording Company

Flat Town Music, B.M.I.

P. O. BOX 506
VILLE PLATTE, LOUISIANA
PHONE 3-2295

Nov. 29, 1959

Huey Meaux
Box 183
Winnie, Texas

Mr. Meaux:

This is your statement of earnings (50% share) on JIN copies of #116 -- Breaking up is Hard to To/My Need for Love by Jivin' Gene:

cost of production:			
4000 pressings ---	520.00	sales -- 4100	
4000 labels	68.00	DJ & Prom 575	
masters	56.00	3525	
Pub. royalties	141.00	.44	
	785.00	REVEUNE 1551.00	
session	45.00	- 894.80	
	830.00	656.20	PROFIT
artist royalty	64.80		
	894.80		

We are crediting your account with us for your 50% share of profits, $328.10, as per the above.

JIN RECORDS

Floyd Soileau

Floyd Soileau

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

JIN Recording Company

Flat Town Music, B.M.I.

P. O. BOX 506
VILLE PLATTE, LOUISIANA
PHONE 3-2295

Nov. 29, 1959

Huey Meaux
Box 183
Winnie, Texas

Dear Huey:

This is to render an accounting to you on your profit share on the below:

50% interest in #117 JIN:

1000 copies, labels, masters --- $203.00

Revenue:
$75.00 from band

	75.00
690 copies @ .45 ---	310.50
	385.50
	203.00
	182.50

your 50% share of this: 91.25

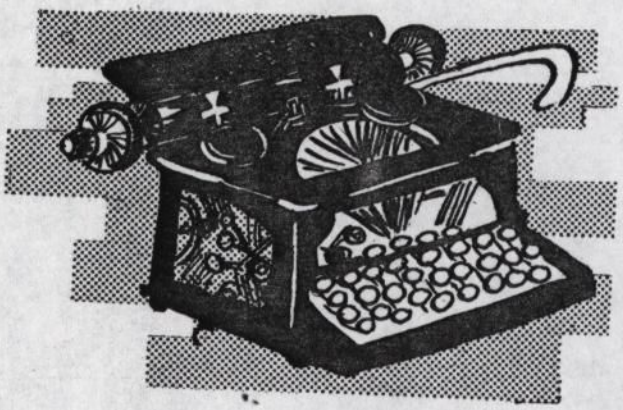
We are crediting your account with us for this amount as of this date.

Sincerely,

JIN RECORDS

Floyd Soileau

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN



Just a note from Larry Kane

5/30

Dear Huey:

Many thanks for sending Glenn and Johnny over for the TV show. Hope you'll be able to look in next Saturday between 1 and 2, to see them.

I'll be out of town till Wednesday, so I wanted to drop you this note to see if you can possibly help me out next Sunday afternoon in Galveston. This will be the first Sunday after all the school proms, finals, etc; and I expect a real nice crowd. The kids have been buggin' me so bad to get Glen back there that I went ahead and half-way promised them that he would be there June 5th. So, if at all possible, please get me off the hook, and send him over. If Johnny can make it too, that will really be fine.

Please let me know Wednesday evening, Huey, if they can make it; and if you will help me out this time, I'll try not to bug you for awhile. I really believe that Glenn's record is about to bust wide open here---the kids are really diggin' it.

A million thanks,

Larry

Larry Kane

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

PHONE: 3830

S H A V A L

WEBB
~~SHAVAL~~ RECORD COMPANY
124 GOV. MOUTON
ST. MARTINVILLE, LOUISIANA

April 6, 1960

Mr. Huey Meaux
Box 183
Winnie, Texas

Dear Sir:

Our files show you were delivered a total of 400 Webb records, 200 of W-429 and 200 of W-430.

We received payment from you in the amount of $ 23.10, along with your correspondence stating you would return 309 records to us. As of this date we did not receive the records or the money for said records, which would amount to $ 108.15.

At present, we are in the process of turning over to our attorney several delinquent accounts among which is your account with us. Since we have not heard from you for some time, we feel it only fair to advise you of the situation before we proceed with the above in your case.

We shall look forward to hearing from you by return mail.

Very truly yours,

WEBB RECORD COMPANY

By Hilda Bourg
Hilda Bourg, Accounting

/hb

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

Invoice

HOUSTON *Record* MFG. CO.

Nº 1457

3318 JENSEN DRIVE • HOUSTON 26, TEXAS • FAIRFAX 3-5971

SOLD TO Mr. Huey P. Meaux
P. O. Box 183
Winnie, Texas

SHIPPED TO Same

10/18/60 — INVOICE DATE

Memo #1423 — YOUR ORDER NO.

TERMS:

DATE SHIPPED	SALESMAN	SHIPPED VIA	F.O.B.	OUR ORDER NO.
		Parcel Post		

QUANTITY ORDERED	QUANTITY SHIPPED	DESCRIPTION	UNIT PRICE	UNIT	AMOUNT
	100	Kool Records #1008	.13		13.00
		P.P. Charges			.59
					13.59

FORM 57-B1

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

E PORT ARTHUR NEWS

BENEVOLENT BARBER'S JIVE AIDS HANDICAPPED

Special to The News.

WINNIE, Aug. 17—Huey Meaux, benevolent Winnie barber whose jive on radio and records contributes to such causes as Hughen School for Crippled Children in Port Arthur, has plans for a more modern barber shop here.

Meaux announced that Larry Viator of Nederland now is associated with Meaux's Barber shop.

Directing the Jivin' Gene and the Jokers band is a hobby for Meaux.

Next Sunday, the band will play at the Marine ballroom in Galveston from 2 to 4 p.m.

Meaux has recorded six records, including a hit number, "Breaking up Is Hard To Do," and has aided two local entertainers who now are well-known—Rod Bernard and Johnny Allen.

Most of the proceeds from the musical hobby go to benevolent causes.

A current project of Meaux's is to obtain a Youth Center for the Winnie-Stowell community.

Meaux has been barbering at Winnie for 11 years.. It is his policy to give babies their first haircuts free. Priests, preachers, men in service and men 80 and older are not allowed to pay for haircuts.

Regular customers are not charged for home or clinic work when they're sick.

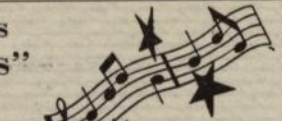
Both Meaux and Viator are East Chambers high school graduates.

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

BY ENDORSEMENT THIS CHECK WHEN PAID IS ACCEPTED IN FULL SETTLEMENT OF THE FOLLOWING ACCOUNT

DATE		AMOUNT	
	TOTAL OF INVOICES		
LESS ____% DISCOUNT			
LESS			
	TOTAL DEDUCTIONS		
	AMOUNT OF CHECK		

HUEY P. MEAUX PRODUCTIONS
"MUSIC IS OUR BUSINESS"
P. O. BOX 183
WINNIE, TEXAS



194

88-2340
1131

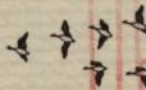
March 18 1963

PAY TO THE ORDER OF Gulf-Coast-State-Bank $2000.00

Two Thousand 00/100 DOLLARS

HUEY P. MEAUX

Huey P. Meaux

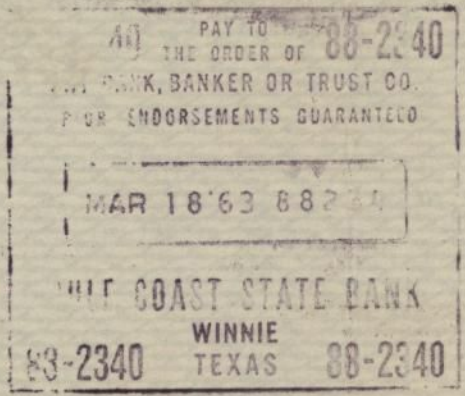


GULF COAST STATE BANK
WINNIE, TEXAS

PAID
MAR 17 1963
88-2340

⑆1131⑈23401⑆ 00⑈704⑈4⑈

STECK-AUSTIN 466V3M


PAY TO
THE ORDER OF
88-2340
BANK, BANKER OR TRUST CO.
ENDORSEMENTS GUARANTEED
MAR 18 '63
GULF COAST STATE BANK
WINNIE
TEXAS
88-2340
88-2340

BY ENDORSEMENT THIS CHECK WHEN PAID IS ACCEPTED IN FULL SETTLEMENT OF THE FOLLOWING ACCOUNT

DATE		AMOUNT	
TOTAL OF INVOICES			
LESS _____ % DISCOUNT			
LESS			
TOTAL DEDUCTIONS			
AMOUNT OF CHECK			

HUEY P. MEAUX PRODUCTIONS
"MUSIC IS OUR BUSINESS"
P. O. BOX 183
WINNIE, TEXAS

248

88-2340
1131

April 26 1963

PAY TO THE ORDER OF BOB-CLAY $50 00/100

Fifty 00/100 DOLLARS

HUEY P. MEAUX

Huey P. Meaux

GULF COAST STATE BANK
WINNIE, TEXAS

PAID
APR 26 1963
88-2340

TELLER
APR 26 1963
88-2340

OFFICE EXPENSE

⑆1131⑈2340⑆ 00⑈704⑈4⑈

STECK-AUSTIN 466V3M

88-2340

ANY BANK, BANKER OR TRUST CO.
PRIOR ENDORSEMENTS GUARANTEED

APR 26 '63

GULF COAST STATE BANK
WINNIE

88-2340

Bob Clay

GULF COAST STATE BANK

88-2340
1131

WINNIE, TEXAS _____ 19____

PAY TO THE ORDER OF _____ $ _____

_____ DOLLARS

FOR _____

STECK-AUSTIN

_____

ACCOUNT NUMBER

GATEWAY TO THE GULF COAST RICE, CATTLE, SULPHUR, OIL & GAS REFINING

FOR

2 months
2 mo 135
½ mo 67.50
337.50

67.

CHAIR #1

Income

#2 ESTIMATED

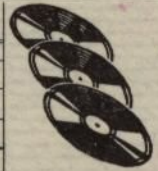
245.00

FOR 3 MOS

1963

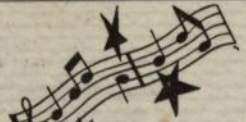
BY ENDORSEMENT THIS CHECK WHEN PAID IS ACCEPTED IN FULL SETTLEMENT OF THE FOLLOWING ACCOUNT

DATE		AMOUNT	
TOTAL OF INVOICES			
LESS _____ % DISCOUNT			
LESS			
TOTAL DEDUCTIONS			
AMOUNT OF CHECK			



HUEY P. MEAUX PRODUCTIONS
"MUSIC IS OUR BUSINESS"
P. O. BOX 183
WINNIE, TEXAS

N.R. 35-1



207

88-2340
1131

Mar 26 1963

PAY TO THE ORDER OF VIDOR-OPTIMIST-CLUB $ 66.00

Sixty 00/100 DOLLARS

PAID
APR 8 1963

GULF COAST STATE BANK
WINNIE, TEXAS

HUEY P. MEAUX

Huey P. Meaux

88-2340

⑆1131⑈2340⑆ 00⑈704⑈4⑈

STECK-AUSTIN 466V3M

Vidor optimist Club
by M. L. Lover
Sec. Treas
For Deposit only

88-2340 PAY TO THE ORDER OF 88-2340
ADY BANK BANKER OR TRUST CO.
PRIOR ENDORSEMENTS GUARANTEED
APR 8 63 88
APR 8 63 88
VIDOR STATE BANK
GULF CO.
WINNIE
88-2340 TEXAS 88-2340

35-4
35-4
35-4

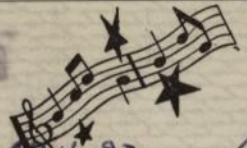
BY ENDORSEMENT THIS CHECK WHEN PAID IS ACCEPTED IN FULL SETTLEMENT OF THE FOLLOWING ACCOUNT

DATE		AMOUNT	
TOTAL OF INVOICES			
LESS _____ % DISCOUNT			
LESS			
TOTAL DEDUCTIONS			
AMOUNT OF CHECK			

HUEY P. MEAUX PRODUCTIONS

"MUSIC IS OUR BUSINESS"

P. O. BOX 183
WINNIE, TEXAS



383

88-2340
1131

Nov 23 1963

PAY TO THE ORDER OF DONNIS WILLIAMSON $10 20/100

Ten & 20/100 DOLLARS

HUEY P. MEAUX

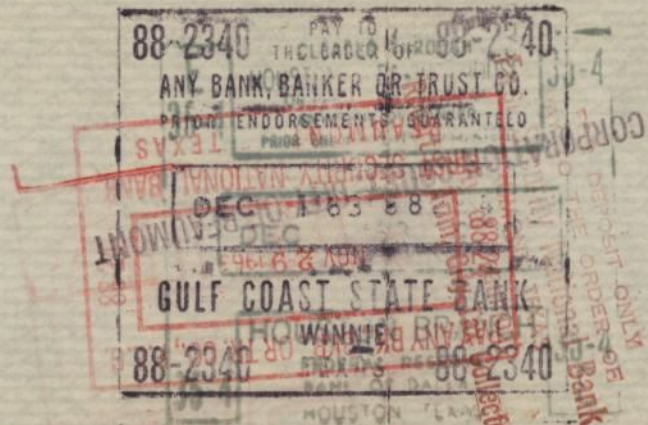
GULF COAST STATE BANK
WINNIE, TEXAS

PAID
DEC 2 1963
88-2340

Huey P. Meaux

⑆1131⑈2340⑆ 00⑈704⑈

STECK-AUSTIN 466V3M


88-2340
ANY BANK, BANKER OR TRUST CO.
PRIOR ENDORSEMENTS GUARANTEED
DEC
GULF COAST STATE BANK
WINNIE
88-2340

Dear Mr. Meadow

Thanks to you and the band for the nice Christmas gift. It's wonderful to know you'll thot of me. I hope you're over that hangover. Huey as a matter of fact I'd like to have that news letter I sent you back or at least a copy back as I forget to keep a copy. It'll be in Yours Truly's first newsletter. I'll get on the ball Monday plugging your new release. Huey I under stand about you not having the time to write. Since you are my favorite MC and heads my favorite show and sings my favorit record it's my policy to try and write to you'll once a week at the least. I've been hearing the songs you sent out to me! Thank Makes me feeel very good! The record is a honey and I hope it sells even more. Huey there's nothing I could have done to pro mote your record unless it was good and it's the best I've hear in a long long time. When you have time to send back that newsletter or send me a copy of it please do. You'll be getting an

An Honorary membership in my [illegible] shortly play a song for me Saturday please!

Yours [illegible] Buddy
Zadze

Madge Duhon
Rte#1 Box 293
Abbeville,La.

ABBEVILLE LA
DEC 30
1958
3 30PM

THIS SIDE OF CARD IS FOR ADDRESS

MR. HUEY MEAUX

P. O. BOX 183

WINNIE, TEXAS

May 5, 1968

Mr. Bob Tanner
Tanner 'N' Texas, Inc.
1422 W. Poplar
San Antonio, Texas

Hi Chief:

Really don't know how to start this letter, but my responsibility to you I fully intended to keep and will keep. I came in from New York last night and had a letter from the Federal judge and the Supreme Court, denying my appeals and to report at 9:30 in the morning for induction into the Federal Correction Institute at Texarkana, Texas.

I know and fully understand that I owe you a debt and fully intend to pay you. It is with great regret that I have to ask of you this day that you are the gentleman that I think you are and wait upon my return to civilian life. I feel that a man's talent when he is born with it is never lost. I have many friends throughout the industry and feel sure that the helping hands will be there upon my release.

I want to thank you in advance for any consideration on the debt I owe you and waiting for me, if you will, until my return.

Kindest regards,

HUEY P. MEAUX

P.S. Marilyn will still be handling the little business that I will have going. Her number is the same as before, and the new address is 3809 Main St., Suite 8. Again, I thank you.

HPM

HPM/mvs

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

kpac
RADIO
P. O. BOX 511
PORT ARTHUR, TEXAS

Meaux: Hair Cutter to Disk Cutter

NEW YORK — Years ago, Henry Meaux sent Jerry Wexler, Atlantic Records vice-president, a record with a note asking him if he wanted to lease a master. Wexler wrote back: "Dear Huey, Neaux."

Atlantic Records recently announced that Meaux would produce Barbara Lynn, Johnny Copeland, Andy Chapman and another as yet unnamed artist. Meaux is producing sessions with these artists at his new Grits & Gravy Recording Studios in an abandoned movie theater near Jackson, Miss.

For more than six years Meaux has been consistent at producing chart-topping records, including "Let It Out," by the Hombres now on the Hot 100 Chart. Past hits include "I'm So Lonesome I Could Cry," by B. J. Thomas; "She's About a Mover," by the Sir Douglas Quintet; "I'm a Fool to Care," by Joe Barry; "I'm Leaving It All Up to You," by Dale and Grace; "Talk to Me," by Sunny and the Sunliners; and "You'll Lose a Good Thing," by Barbara Lynn, plus countless others.

He was 16 years old when he played in a country band with Moon Mullican, George Jones, and Benny Barnes at the Gulf Inn in Gilchrest, Tex. After getting out of the Army in 1947 or 1948, the Meaux career stumbled into operation. He had been a barber in Winnie, Tex., and about that time, Meaux and his father, Tetan Meaux, formed a Cajun band and played for dances on Saturday nights.

The band got a live radio show on Saturday afternoons at 4 p.m. on KPAC, Port Arthur, Tex. It was called the "Crazy Cajun Show." Meaux was drummer and singer and emcee. The exposure helped them get more dance job. One Saturday they played for a big dance and had to tape their radio show.

Floyd Souillieu, who operated Jin Records in Ville Platte, La., telephoned Meaux a few days later and said he'd heard the show was taped and that Meaux had written a couple of the songs. He wanted to use the tape to make a couple of records. One of these was "Des Lamesire." Meaux was 50 per cent owner of the single. He said that Mrs. D. J. Boneau, who operates a record shop in Port Arthur, was instrumental in him getting started in the record business.

One day a boy wearing glasses and blue jeans and walking barefooted came to see Meaux, wanting to cut a record. That was "Breaking Up Is Hard to Do," by Jivin' Gene, a big hit. Meaux cut the record in the KPAC studio.

His first four records were cut at KPAC, then he used a studio in Crowley, La., then Cosmo's in New Orleans. Steve Poncia, with a Houston jukebox firm, acted as his distributor. Poncia sent Meaux to KILT to see Red Jones, then program director of the Houston radio station. Biff Collie was program director on KNUZ, Houston. These two helped Meaux by playing his records.

But after three nationwide hit records, Meaux had only made $850 (somebody else got the rest). At this point, Pappy Daily, a noted Houston record producer and distributor, gave Meaux his next boost. Daily forced Meaux to telephone Irving Green, an executive of Mercury Records. Daily had written a script, telling Meaux what to say. Green made the deal on a master.

About that time, Meaux received a phone call from Harry Fenfer from New Orleans, then with Jamie Records, who offered him a $650 advance on a Barbara Lynn record. "You'll Lose a Good Thing."

AVOID THE CHRISTMAS RUSH.

Play the KENNY BURRELL Christmas album now

IT'S ON CADET, OF COURSE.

We Keep Winning!

DO YOU WANT PART OF THE ACTION?

FERMATA TAKES 2 OUT OF 3

AT THE

2nd International Song Festival

(RIO DE JANEIRO—OCTOBER, 1967)

CAROLINA

By Chico Buarque de Hollanda

TRAVESSIA

By Milton Nascimento

Available right NOW for recording, publishing or pressing from masters . . . For the United States and Canada

Write . . . Wire . . . Phone:

D. FRENKIEL, Mgr.

FERMATA INT'L MELODIES, Inc. (ASCAP)

BENDIG MUSIC CORP. (BMI)

6290 Sunset Blvd., Hollywood, Calif. 90028. Phone: (213) 462-7473

Billboard SPECIAL SURVEY For Week Ending 11/25/67

BEST SELLING JAZZ LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
Billboard Award 1	1	A DAY IN THE LIFE — Wes Montgomery, A&M LP 2001 (M); SP 2001 (S)	8
2	2	RESPECT — Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	7
3	3	ALLIGATOR BOOGALOO — Lou Donaldson, Blue Note BLP 4263 (M); BLP 84263 (S)	8
4	4	EXPRESSION — John Coltrane, Impulse A 9120 (M); AS 9120 (S)	6
5	5	WAVE — Antonio Carlos Jobim, A&M LP 3002 (M); SP 3002 (S)	6
6	6	DANCING IN THE STREET — Ramsey Lewis, Cadet LP 794 (M); LPS 794 (S)	5
7	7	EQUINOX — Sergio Mendes & Brasil '66, A&M LP 122 (M); SP 4122 (S)	29
8	9	THAT'S LOU — Lou Rawls, Capitol T 2756 (M); ST 2756 (S)	13
9	10	DYNAMIC DUO — Jimmy Smith & Wes Montgomery, Verve V 8678 (M); V6-8678 (S)	28
10	8	SERGIO MENDES & BRASIL '66 — A&M LP 116 (M); SP 4116 (S)	23
11	12	BRAVO BRUBECK — Dave Brubeck, Columbia CL 2695 (M); CS 9495 (S)	10
12	11	CALIFORNIA DREAMING — Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	38
13	13	A MAN AND HIS SOUL — Ray Charles, ABC ABC 590 X (M); ABCS 590 X (S)	5
14	15	BIG BAND SHOUT — Buddy Rich, Verve V 8712 (M); V6-8712 (S)	5
15	14	BIG SWING FACE — Buddy Rich, Pacific Jazz PJ 10117 (M); ST 20117 (S)	21
16	17	SWING LOW, SWEET CADILLAC — Dizzy Gillespie, Impulse A 9149 (M); AS 9149 (S)	3
17	18	MELLOW YELLOW — Odell Brown & the Organ-izers, Cadet LP 788 (M); LPS 788 (S)	12
18	16	THE SPOILER — Stanley Turrentine, Blue Note BLP 4256 (M); BLP 84256 (S)	4
19	19	LOVE-IN — Charles Lloyd, Atlantic 1481 (M); SD 1481 (S)	16
20	20	RAVI SHANKAR AT THE MONTEREY INTERNATIONAL POP FESTIVAL — World Pacific WP 1442 (M); WPS 21442 (S)	2

Bushmen Acquires Recording Studios

ATLANTA — The Bushelmen, a rock group produced by Shelby Singleton Productions and released on the firm's SSS International Sound Recording Studios. President of Bushmen Enterprises is Don Tanner. Singleton produces the group with Joe Venerri and Billy Carl. Bushmen Enterprises will include a management agency, independent production firm and a publishing wing.

Merc. Issues Leary Album

CHICAGO — Mercury Records has released a soundtrack LP of Dr. Timothy Leary's controversial "psychedelic celebration."

The "celebration," staged by Leary in many major U. S. cities over the past year, is an imaginary LSD experience in which Leary serves as guide.

Said Irwin H. Steinberg, exective vice-president of Mercury Record Corp., "I am pleased at the release of this LP because it will help further the public's knowledge about the controversial drug.

"In order to define one's own values, we have to be exposed to the changing values about us. And we should come to a conclusion about values from knowledge rather than from the lack of it. This Timothy Leary LP exposes us to an area of knowledge regarding the thinking of a segment of our national community."

The LP, on the Mercury label, is called "Turn On, Tune In, Drop Out." A film of the "Psychedelic Celebration" has been produced by Benedict Pictures Corp. and is now in distribution.

Sign Metro Distrib

CHICAGO — Metro Record Distributors has been signed to distribute both the Project 3 Records label and its Socko Records subsidiary. Metro serves Chicago and Indianapolis.

Billboard

The International Music-Record Newsweekly

Now in its 73d year of industry service

Subscribe Now

Just mail request order today

BILLBOARD, 2160 Patterson Street, Cincinnati, Ohio 45214 914

Please enter my subscription to BILLBOARD for

☐ 1 YEAR $20 ☐ 3 YEARS $45 ☐ New ☐ Renew

☐ Payment enclosed ☐ 2 EXTRA issues for cash ☐ Bill me later

Above subscription rates for Continental U. S. & Canada. Overseas rates on request.

Company

Name

Address

City State & Zip

Type of Business Title

Subscribers Please Note:

Please include a BILLBOARD label to insure prompt service whenever you write us about your subscription. The numbers and letters on the label are essential in helping our Subscription Department quickly identify your records.

Use this form for CHANGE OF ADDRESS: Please let us know at least 6 weeks before you plan to move. For faster, more accurate service, attach magazine address label in space provided, fill in your name and new address, and mail to:

BILLBOARD
Subscription Service Department
2160 Patterson Street
Cincinnati, Ohio 45214

OLD ADDRESS:

ATTACH LABEL HERE

NEW ADDRESS:

NAME

COMPANY

ADDRESS

CITY

STATE ZIP

Ludwig
The
STINGRAYS

S. LOUISIANA

SAY MAN - - DIG THIS

IT'S BEACH TIME AGAIN – REEL ROCK & ROLL

REEL-TO THE MUSIC OF

THE SHADE'S

(BAND FROM K.P.A.C. IN PORT ARTHUR)

Starting MAY 2, 1958

SUPER 73 CLUB, Winnie - EVERY FRIDAY-NITE

LEGER'S PLACE, Gilchrist, Texas

SUNDAY'S..... 4 P. M. to 8 P. M.

WEDNESDAY-NITE..8 P.M.to 12 P. M.

LISTEN TO YOUR "LATE DATE SHOW" EVERY NITE ON STATION KPAC
1250 On Your Radio Dial 8 P.M. to 12 M. - With your Famous Rock 'N' Roll D. J.

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

It's That "SWAMP BOTTOM" Sound

HIT RECORDS SOMETIMES COME FROM THE STRANGEST PLACES AND THE "SOUND" MAY BE OUT OF THIS WORLD!

MOST OF THE RECORDS you're listening to on the radio and buying in your favorite record store were likely recorded in New York City. More records are recorded in New York than any city in the world. Second would be Los Angeles, although Nashville—country music capital of the world—is also fast becoming a major recording center for pop records turned out by such artists as Bob Dylan and Simon & Garfunkel. Not only does Nashville have some of the best recording studios in the nation, but more are even now under construction. Then there's Chicago and Detroit.

But, strangely, many of today's hit records are not coming from the fancy, well-equipped studios of New York, Los Angeles, Nashville, or Detroit or Chicago. More and more, hit records are being recorded in small, obscure studios in the "swamp bottoms" of Louisiana or, as vice-president Jerry Wexler of Atlantic Records put it, "in the deep piney woods."

The piney woods Wexler referred to was the woods of Alabama. Especially the town of Muscle Shoals. The swamp bottoms of south Louisiana are the stomping ground of independent producer Huey P. Meaux of Houston, Tex. That's where he finds many of the artists he records. Memphis on the Mississippi River has also become a birthplace of numerous hit records. There's New Orleans. There's also other areas of Louisiana and Texas where occasional records zoom to national fame.

The reason, of course, is the special "sound" found in these southern areas. There's a sound in these areas, according to Meaux, that "doesn't exist anywhere else. You've got this blend of Negro — white — gospel music there. It's a different sound from anything else in the world. These people sing because they love to sing. Their minds are uncomplicated with everyday life. That's where your best artists are. They haven't had time to have their minds commercialized. That's where I get most of my artists. I'll get in my car and drive through southern Louisiana . . . get so far back in those swamp bottoms, so far from town that the people only come in to get medicine, in a place where the artists are playing for their beer, playing and singing because they're enjoying themselves.

"If you'll stop and realize about the types of hits coming out of southern Louisiana, Alabama, Tennessee, and Texas, you'll realize it's a variety you can't find in California or New York or anywhere else. In Louisiana, where I was raised, the white people love James Brown, Otis Redding. They love that kind of music. The white kids have grown up with the sound and can sing blues as well as if they were Negro."

It was Memphis that, literally, gave birth to rock 'n' roll as an outgrowth of the blues and r&b. Sam Phillips operated a small record company in Memphis. He'd been producing blues records by many of the Negro artists in the area. Then he recorded a white 19-year-old youth named Elvis Presley on the Sun Records label.

Shortly afterwards, Slim Whitman, a country music artist who appeared regularly on the "Louisiana Hayride Show" broadcast each Saturday night over KWKH in Shreveport, La., performed in Memphis. Presley appeared on the show. Whitman told Horace Logan, who managed the Hayride, about Presley, saying, "There's a kid up there you ought to get hold of,

Horace. Some funny name I can't remember. I put him on the show and he stole it away from me."

A short time later, Tillman Frank, who now manages David Houston, brought Logan a record by Presley. Here's the story from Logan: "I listened to it and asked Tillman, 'Is this a colored boy or a white boy?' Frank said he must be white because he didn't think Whitman had a colored boy on the show. I called Sam Phillips, head of Sun Records in Memphis, and one night in October 1954 Elvis appeared on the show. I asked him back for a second appearance and that second night he signed a year's contract at union scale. I paid Bill Black and Scotty Moore $12 each and Presley $18. That may not sound like much money, but remember it only cost adults 60 cents and children 30 cents to see the show. Our entire talent budget was $1,500. Presley worked an entire year under that contract, driving down from Memphis every Saturday night. He wanted to add a drummer, so we renegotiated the contract for another year to pay him more. The last six months of that contract he paid the station $400 a night not to appear."

It was about this time that Colonel Tom Parker took over as Presley's manager and made Presley—and himself—millionaires.

Phillips didn't stop with Presley; he sold Presley's record contract to RCA Victor Records for a reported $40,000, then went on to discover and record such people as Johnny Cash, Jerry Lee Lewis, Charlie Rich, Roy Orbison, Carl Perkins, and others.

Jack Clement, a musician, songwriter, and one of the hottest independent record producers in country music, worked at Sun Records in those days. He worked at Sun from 1956 to 1959, arriving right after Presley had moved on to RCA Victor Records. But Clement helped produce many hits for Sun; he even wrote some of them; he played guitar on many others. He produced some of the early Johnny Cash hits before Cash moved on to Columbia Records. The thing that was wonderful about those early days at Sun Records, Clement said, is "those cats would come in and sing their hearts out. They hadn't learned what not to do. I don't think anybody but Sam Phillips who headed Sun Records would have attempted to put out those records we made." Sun Records, he said, was responsible for "a coming together of blues and country music—especially with Elvis Presley.

Today, pop music has come full circle. It drifted away from the blues scene with the advent of the British sound and the Beatles. But then the Beatles and the Rolling Stones and the Animals began drifting themselves toward r&b and the blues. The whole situation has brought about not only a tremendous interest in r&b music in England among the teens, but in the United States on almost any week Billboard's Hot 100 Chart of the biggest selling records in the nation will feature 30 per cent or more records either r&b or r&b inspired.

The result is that record companies, many of whom had not been manufacturing r&b records, have now launched determined drives in the past four months to capitalize on the trend toward r&b music. Naturally, in many cases, the record companies look toward the independent record producer as a source of records. It is no secret that the search for new records and artists is in the South, namely the States of Texas (southern area), Louisiana, Tennessee, Mississippi, Alabama, and Georgia. This situation has led to the formation of several independent record companies like Stax Records, Tribe Records, and Goldwax which are distributed by the larger record companies. In the case of Stax Records, which is located in Memphis, it is distributed by Atlantic Records in New York.

Though the number of independent record producers in the South is too vast to count, it seems that most of the action is by a select group. Besides Meaux, whose Tribe Records studios are located in Pasadena, a suburb of Houston, there's Rick Hall of Fame Productions, Muscle Shoals, Ala.; Jim Stewart, Stax and Volt Records, Memphis; Major Bill Smith, Soft Records, Fort Worth; Bill Lowery, Atlanta; Quinn Ivy and Marlin Green, Muscle Shoals, Ala.

The key to the success of many of these producers is the "sound" they're often able to come up with as well as the studios and the studio musicians available in the area. Rick Hall, for instance, built his own studio and producer Huey Meaux feels Hall has "one of the greatest sounds in the world through a unique echo chamber he built himself." The Beatles have been so impressed with the Stax Records studio in Memphis, that Brian Epstein flew from England to examine the scene and eventually the famous quartet may do a record session there.

Wexler, vice-president of Atlantic Records, produced Wilson Pickett's "Land of a Thousand Dances" record with Rick Hall in Muscle Shoals and has made other trips there with Pickett to record.

"When you want to make certain types of records and wish to capture the pristine r&b sound, you need to go south," Wexler said. "Just as New York musicians are great in certain musical categories, so too are these Southern musicians."

Others who've used Hall's studios include producer Buddy Killeen who recorded Joe Tex's "Hold On to What You've Got." When Killeen produces Tex in Nashville, he often uses musicians from Memphis to get a certain "sound." Ivy and Green produced Percy Sledge's hit "When a Man Loves a Woman" in their own Muscle Shoals studio.

A list of Stewart's hits include such as "The Midnight Hour," "B-A-B-Y" by Carla Thomas and "Knock on Wood" by Eddie Floyd. Stewart says that his studio—located in an old theater—stays busy almost around the clock.

Larry Uttal, president of Amy-Mala-Bell Records, feels that the role of the independent record producer in the South is growing. "Quinton Claunche and Doc Russell with their Goldwax label are scoring heavily and have turned Goldwax into a major Southern record company." Claunche and Russell record in the old studio of Sam Phillips, where the early records of Elvis Presley and Johnny Cash were made. Uttal's firm specializes in buying masters of records for release on Amy Records, Mala, or Bell Records as well as handling the labels of various producers such as Goldwax. "I'm Your Puppet," by James and Bobby Purify on Bell Records, was produced in Muscle Shoals by Don Schroeder. "Holy Cow," by Lee Dorsey, was produced by A. Toussaint and Marshall Seahorn in New Orleans for Amy Records. New Orleans was also the birthplace of "Tell It Like It Is," by Aaron Neville on Parlo Records recently.

Huey Meaux's studio in Houston is in use all but about four or five hours a day. Meaux calls it his "henhouse." Among the hits that have come out of his henhouse were B. J. Thomas' "I'm So Lonesome I Could Cry," Tommy McLain's "Sweet Dreams," and Roy Head's "Treat Her Right." Meaux produced the first two. It was Meaux who helped launch Smash Records in 1961 with Joe Barry's "I'm a Fool to Care." In all, Meaux has had more than 40 records reach the top half of Billboard's Hot 100 Chart since he got into the business about six years ago.

Major Bill Smith, another Texas independent producer, has been responsible for three giant records, including J. Frank Wilson with "Last Kiss," Paul and Paula with "Hey, Paula," and Bruce Channel with "Hey, Baby."

OH, WELL . . . BETTER LATE—Vet c&w singer Ernest Tubb (right) had a golden evening last week when he received a gold disk for his 20-year-old hit, "Walking the Floor Over You," and a golden watch on the 25th Anniversary of his signing with Decca. Making the presentation was the diskery's president Milton R. Rackmil. The awards were given at the Friar's Club in New York, and Tubb worked a date at the Coral Club, East Paterson, N.J. later that night.

Christys For Music Show

CHICAGO—The New Christy Minstrels will be featured at the annual banquet of the 1965 Music Show at Chicago's Conrad Hilton Hotel. Featured performers at the Academy Awards and at a White House celebration hosted by President L. B. Johnson, the folk-team will perform a program of their most popular songs from six of their Columbia record albums which have sold over 5,000,000 copies. The Music Industry Banquet at which leading instrument manufacturers join with the National Association of Music Merchants in hosting the final event of the Music Show is scheduled for Wed., June 30, in the Grand Ballroom of the hotel. New NAMM officers and directors are to be presented at the dinner.

Oliver To Liberty Ad Staff

HOLLYWOOD—Allen LaVinger, director of advertising and merchandising for Liberty Records, has announced the addition of Richard Oliver to his staff. Oliver, who will be working as an assistant, will work closely with LaVinger on packaging and creating trade and consumer advertising and the development of displays, sales kits and catalogs.

Oliver joins Liberty following a three year tenure with Disneyland Records where he functioned as a sales-promo assistant. While at the Burbank studio, Oliver's credits included writing and directing Disneyland Story-teller records, among them "20,000 Leagues Under The Sea," "The Littlest Outlaw," "Mickey And The Beanstalk," "Hansel & Gretel" and "Robin Hood."

MRS. BROWN, YOU'VE GOT A LOVELY DAUGHTER MGM
HERMAN'S HERMITS
Brakenbury Music / Bigtop Records, Inc.
CRYING IN THE CHAPEL RCA VICTOR

BIOS FOR DEEJAYS

Sir Douglas Quintet

The Sir Douglas Quintet, who are currently scoring heavily with "She's About a Mover" on the London-distributed Tribe label consist of five boys from the Lone Star State: Douglas Sahm, August Meyers, Jackson Barber, John Perez and Franklin Morin.

Douglas, who is the leader of the crew, is a graduate of San Antonio's Sam Houston High School. He's a songwriter and also plays a variety of instruments. August Meyers, the group's organ player, attended Breckenridge High School and is also writer and composer. Jackson Barber plays the bass. The drummer, John Perez, is a Golden Gloves boxer. Franklin Morin is the quintet's sax and percussion man.

The boys are produced and managed by Huey P. Meaux.

Olympics

The Olympics, who are currently clicking with "Good Lovin'" on the Loma label, were formed seven years ago by the late Jessie Belvin who auditioned the boys and immediately inked them to a long term contract.

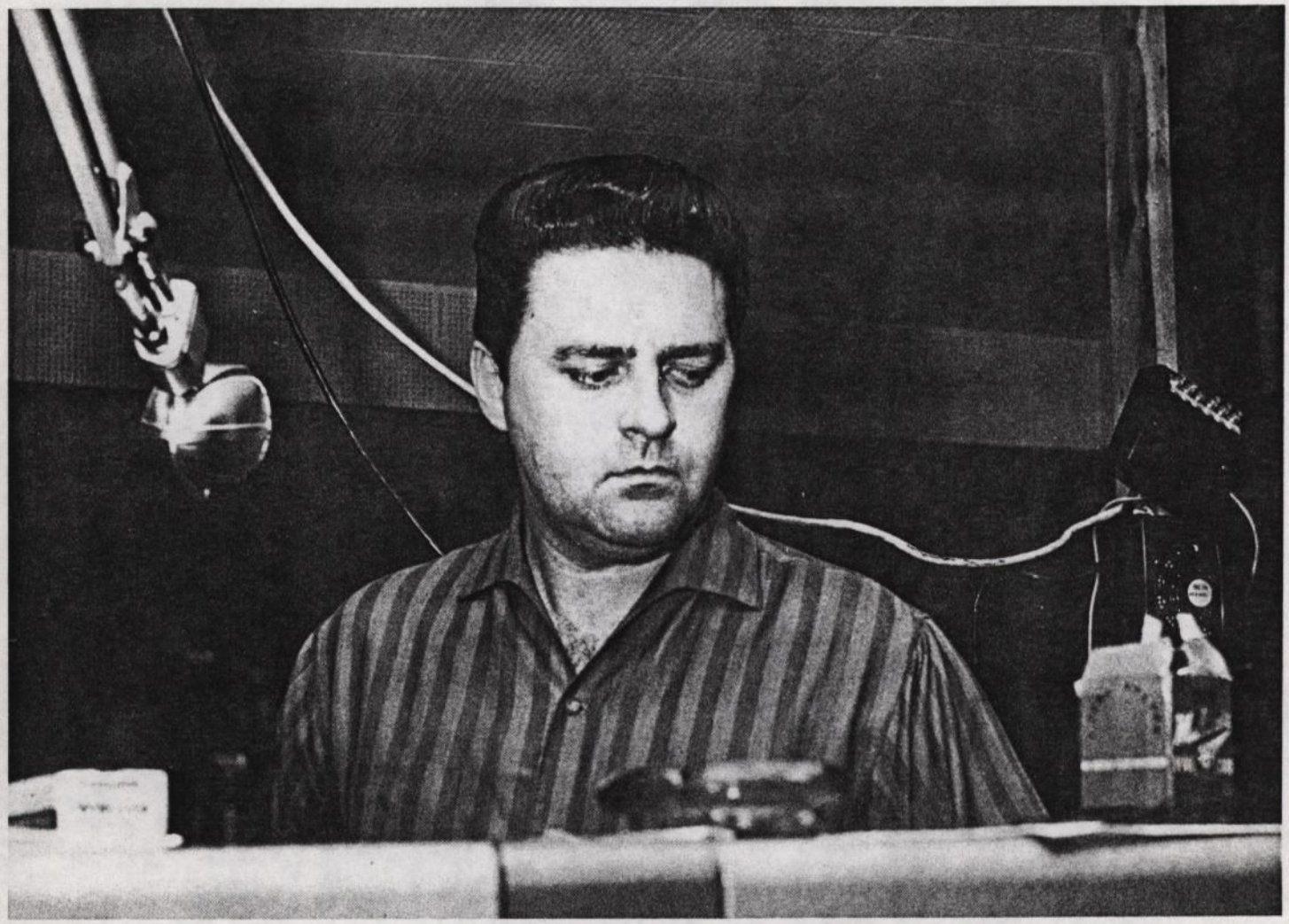
Work really began at this point.

Cash Box

PL
SP
PA

This week's list of award winners is topped by WXYZ-Detroit, which copped several honors. Among these were the Sigma Delta Chi Distinguished Service Award for outstanding journalism, and also a citation from the Detroit Free Press for a series of ads directed toward civ rights. On the same scene, radio operations director **David R. Klemm** h been chosen by the local chapter American Women in Radio and Te vision as one of the "Five To Watc award recipients of 1965.

The Motor City station also copp four out of five top awards doled by the Associated Press, who judg the broadcaster as being "head shoulders above all others" in over news operation. The laurels were "General Excellence Of News sentation," "Best Documentary gram On A Local Level," "Best C mentary" and "Best Editorial." ABC-owned station likewise copp duo of Special Mention Awards Michigan's Best Regular Mor News Show and Best Regularly Sc uled Sports Show. Out on the Coast, KNX-Hollywood stepped the limelight for the second ye a row as general manager R **Sutton**, on behalf of the statio ceived the National Headliners A for the "most consistently outs ing radio news coverage for a market in the nation." Unde same call signs, but in a di vein, sports commentator and football great, **Elroy "Crazy Hirsch**, has been named to the of Wisconsin Hall of Fame, and of five men from that state to the award. The same station three Certificates of Excellenc resenting first place honors, pair of Certificates of Merit as prizes, in the 13th Annual Ca Associated Press TV-Radio tion News Competition. Other in the same competition KCBS, who won two top hon two of the three remaining prizes. The last Certificate went to KNBR-San Over at KLAC-Los Angel lic affairs director **Sam Be** been honored with a plac the Beverly Hills City C recognition of his outstand tributions to the community of his duties in the field affairs." Out on the Loop, cago has been presented wit icate of recognition for it program series dealing wit stitution of the United S back East, WJZ-Baltimor the 1964 Thomas Alva Ed dation National Mass Me for "The Television Station Served Youth." Back out nia, KMPC-Hollywood d **Whittinghill** has been n



HUEY MEAUX

The CRAZY CAJUN

"I'm Cajun, I'm dumb," he says.

An ex-barber sits in a new office richly panelled in walnut, the floor paved with a red carpet. He wears a sport shirt, tail out.

Huey Meaux, the Crazy Cajun, ain't so dumb. He now owns a recording company, a music publishing company, a record shop, Teen Town, and what is acknowledged to be the finest recording studio south of Nashville. In the past eight years, he has discovered over ten recording stars.

After graduating from high school in Louisiana, he joined the service. "I was always kinda bashful, you know," he confides, "and they kidded me about the accent." His voice has a quality of chicory coffee. His accent turned into an asset as he became a disc-jockey, eventually arriving at KPAC in Port Arthur.

It was there he first experimented with tape. "We all sat around and listened. Man, it was so clear! It sounded like we were in person."

"Then, this boy asked me for help. Man, what could I do? And this boy's name was Jivin' Gene." Gene ended up with a hit, and the score was 1-0, favor of Crazy Cajun deejay.

Others wanted help. Rob Bernard was one, and his "This Should Go On Forever" made it big. Then, along came Johnny Preston, "I'm a Fool To Care"; Barbara Lynn; Jimmy Donally; Glen Wells; Sunny and the Sunliners; Dale and Grace; Maxine Davis; Johnny Williams; and the internationally famous Sir Douglas quinter; Bob and Gaylon.

"The North, that's where the big money is. They figure they got enough singers, wanted no one else. They didn't want to help kids. Well, we had artists here, many that never became famous. That's what we're here for—to make the industry know Houston exists."

Varsity magazine 1965

Box # 96-384/4 CN # None CT #

File/Folder Name Correspondence, Notes

Collection Title Meaux (Huey) Papers

The Center for American History, The University of Texas at Austin

PHONE 4425

P. O. BOX 506

JIN RECORDS

108 WEST MAIN STREET
VILLE PLATTE, LOUISIANA

No. 004

DATE Feb 16 19 59

Huey P. Meaux

Winnie, Texas

25	101	Swallow				
25	102	"				
50	@	.45			22.	50
			Port.			40
					22.	90

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

"The Crazy Cajun"

HUEY P. MEAUX

PHONE: DAY ST. 6-2903 -:- NIGHT ST. 6-4023

P. O. BOX 183 WINNIE, TEXAS

DANCE

The Crazy Cajun's Place --Gilchriest, Texas
next to Legers

Friday & Saturday Nite.

Gene & the Jive Kings

Sunday

Jivin Gene & The Jokers

Special Guest's

Glenn Wells
Johnnie Dialtone
Butch Landry

Starting time 4 pm. Sunday till 9 pm.

Expenses for "The Crazy Cajun"

$ 200.00---Rent
$ 110.00---Piano
60.00---Labor
50.00---Advance Rent
400.00---Rent Balance in60 days
75.00---Electricity turned on
25.00---Phone Deposit
350.00---Cokes & Beer

$1,270.00---Total
$40.00 ---Lights for bandstand

COPIED FROM THE COLLECTIONS IN
THE CENTER FOR AMERICAN HISTORY
THE UNIVERSITY OF TEXAS AT AUSTIN

FLOYD'S RECORD SHOP
JIN RECORDS
P. O. BOX 506
VILLE PLATTE, LOUISIANA

VILLE PLATTE
DEC 17
7 AM
1958
LA.

Huey P. Meaux
Box 183
Winnie, Texas

GOLD STAR RECORDING STUDIO

5628 Brock
Houston, Texas 77023
Telephone: WA 8-5733 - MI 5-5042

DOYLE:

MASTER) MONO MIX-DOWN ON WARREN STORM:

"THEY WON'T LET ME IN" "THE MEMORY TREE"

AND 3-TRACK (ONE ONLY) "SITTIN'HERE ON THE CEILING"

MASTER) MIX-DOWN (MONO) ON DOTY ROY

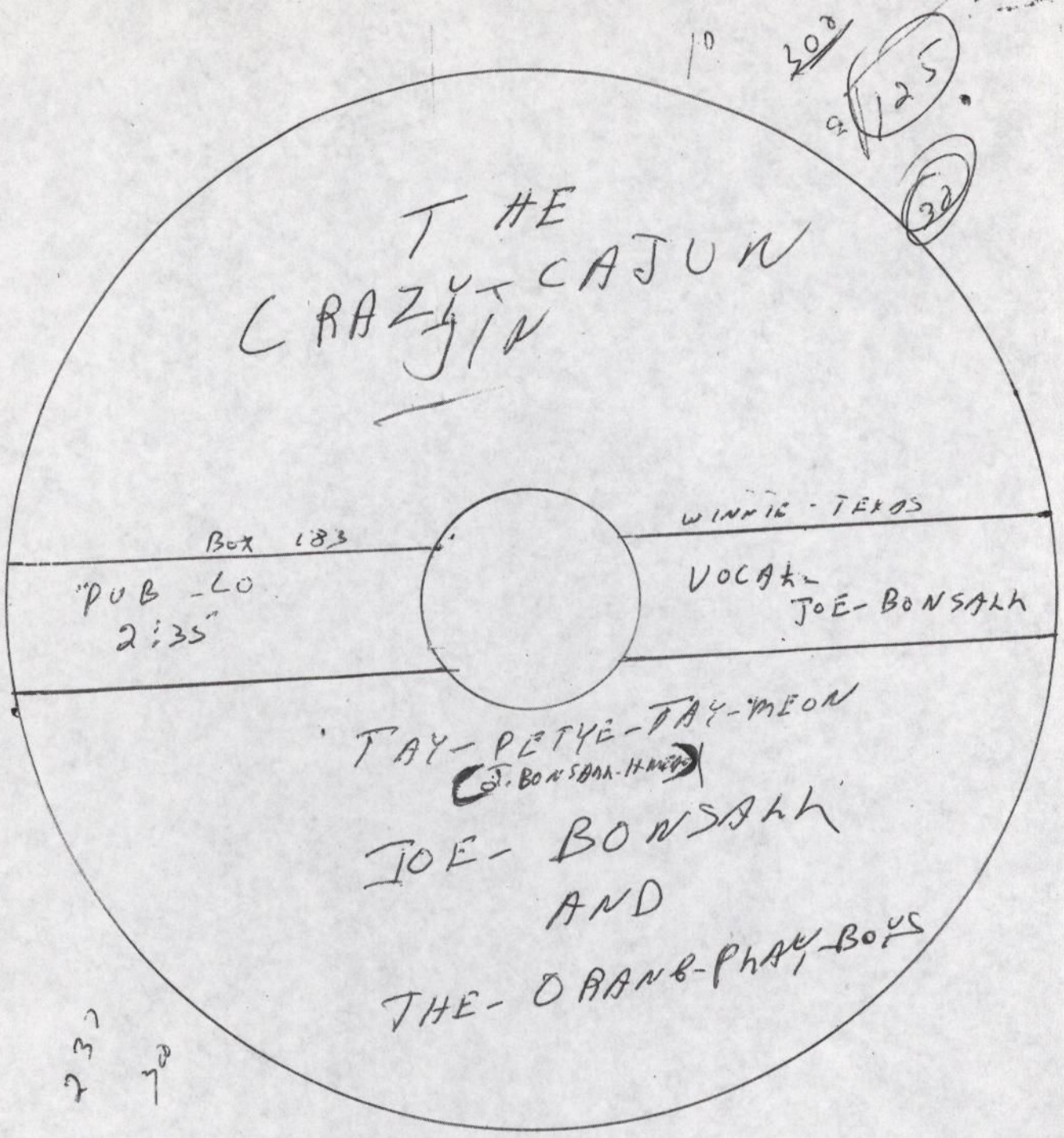
"HE'S MY IDEAL" AND "I'M NOT THAT KIND OF A GIRL"

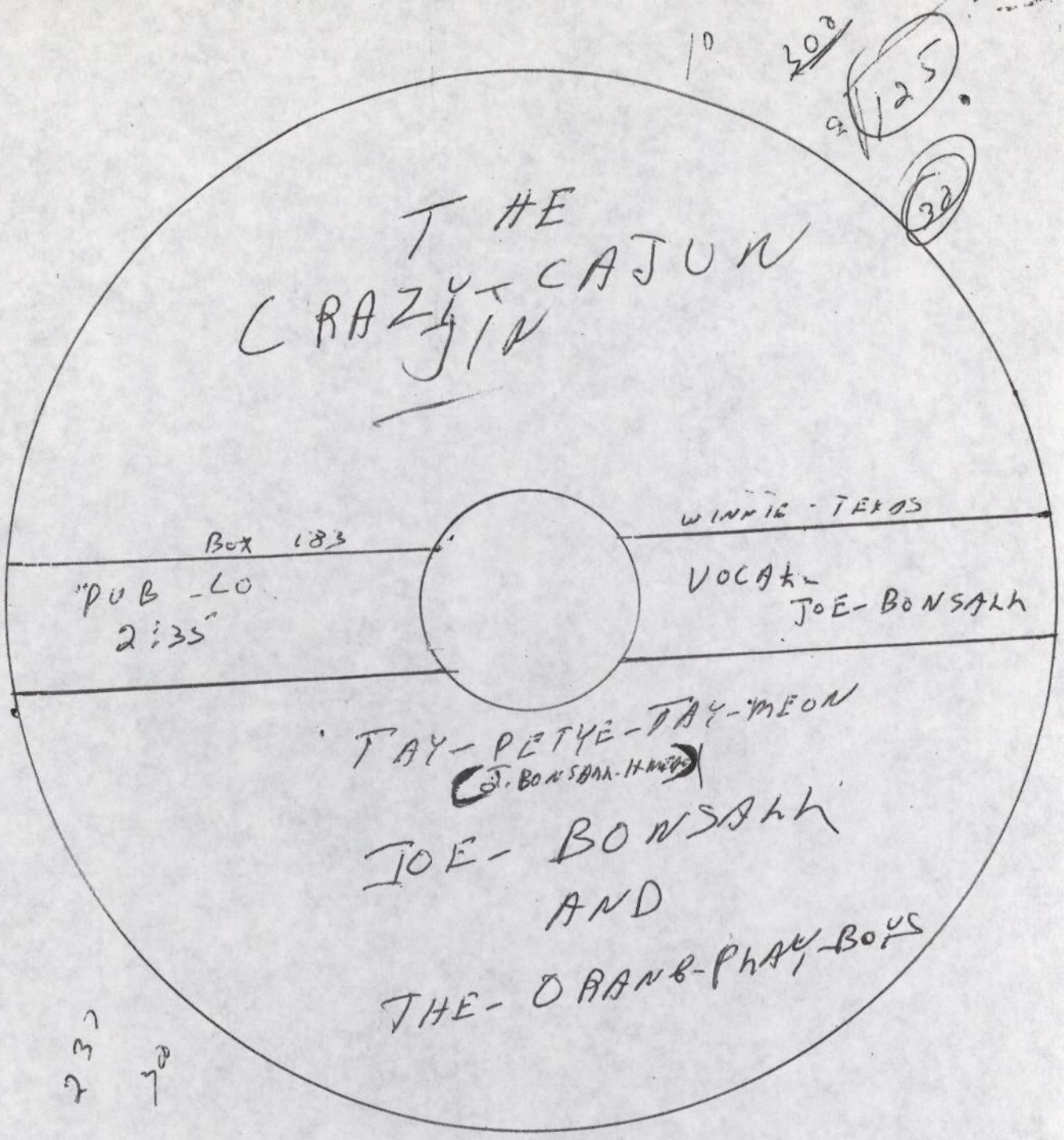
LEADER TAPES, AND MAIL AIR MAIL SPECIAL TO:

HUEY P. MEAUX
~~XXXXXXXXXX~~ WILLINGTON HOTEL
ROOM 942
7th AVE. & 55th
NEW YORK, NEW YORK

2 separate boxes, with names marked on them.

Huey Safeties are Made on Doty Roy & Warren Storm's Mono Masters Only -
Lots of Luck Buddy
Jonn


THE
CRAZY CAJUN
Box 183
"PUB LO
2:35"
WINNIE - TEXAS
VOCAL
JOE-BONSALL
TAY-PETYE-TAY-MEON
JOE-BONSALL
AND
THE-ORANG-PHAY-BOYS



1° 300

125

32

THE CRAZY-CAJUN JIN

BOX 183

"PUB-LO 2:35"

WINNIE-TEXAS

VOCAL-JOE-BONSALL

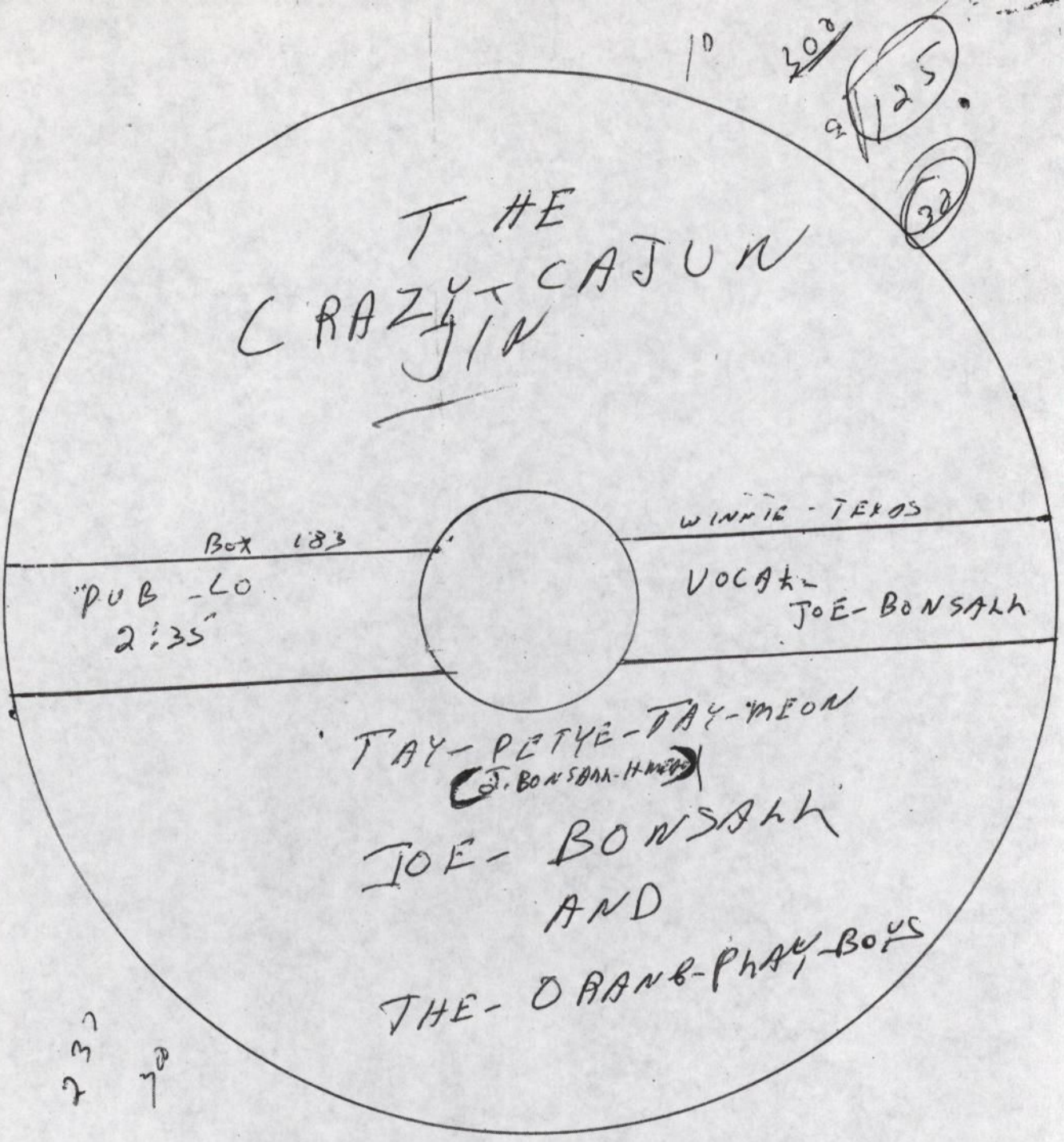
TAY-PETYE-TAY-MEON

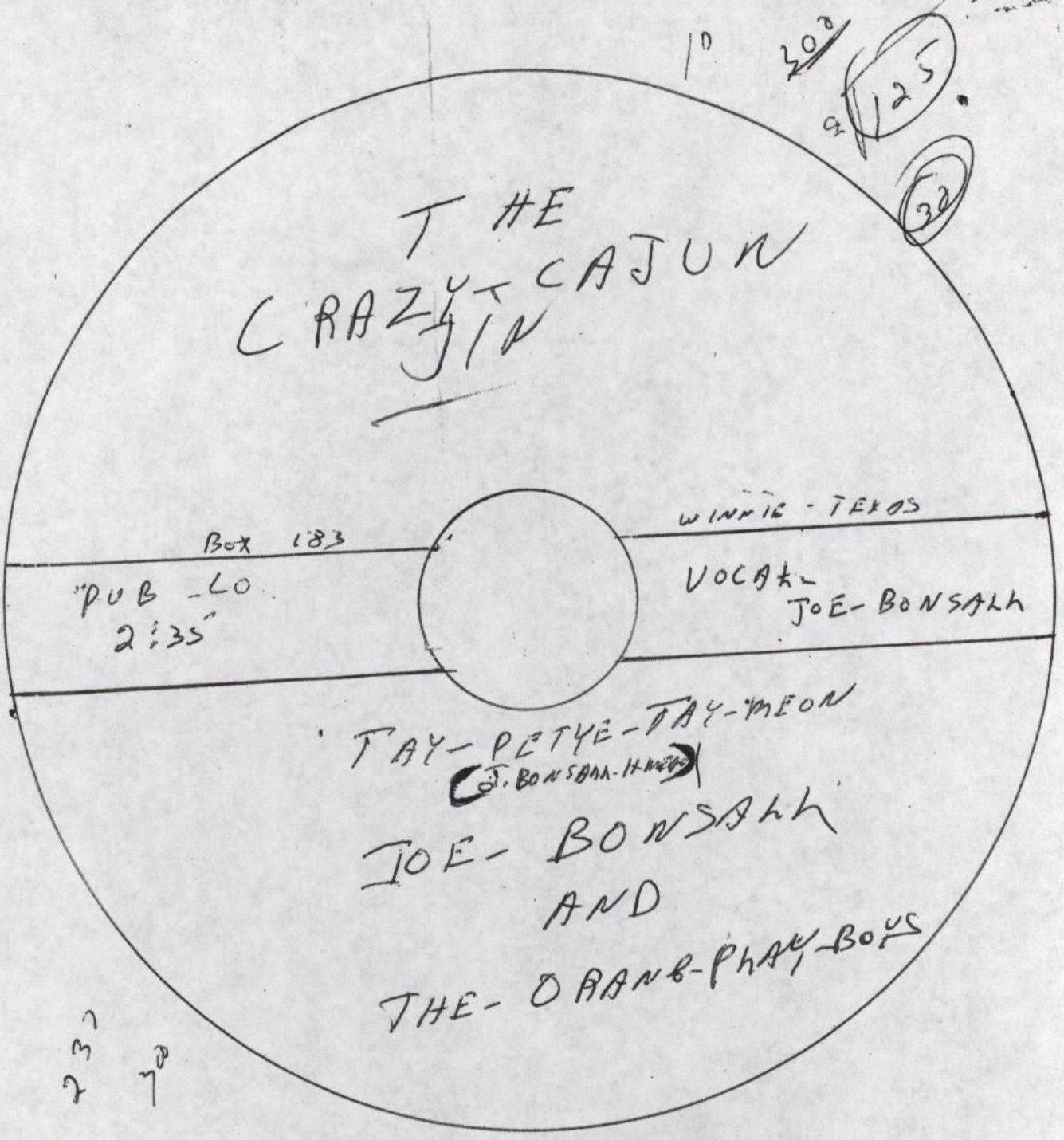
(J. BONSALL-H. MEON)

JOE-BONSALL AND THE-ORANG-PHAY-BOYS

237

70


THE
CRAZY CAJUN
JIN
Box 183
"PUB -LO
2:35"
WINNIE - TEXAS
VOCAL-
JOE- BONSALL
TAY- PETYE- TAY-MEON
J. BONSALL-HARP
JOE- BONSALL
AND
THE- ORANB-PHAY-BOYS


THE
CRAZY CAJUN
Box 183
WINNIE - TEXAS
"PUB -LO
2:35"
VOCAL
JOE-BONSALH
TAY-PETYE-TAY-MEON
J. BONSALH-HARRIS
JOE-BONSALH
AND
THE-ORANB-PHAY-BOYS

AB WBC 170152

VIGOROUS WEATHER OCCURRED IN THE MID SECTION OF THE COUNTRY DURINV THE AFTERNOON. SHOWERS AND THUNDERSHOWERS WERE REPORTED FROM THE NORTHERN HALF OF THE MISSISSIPPI VALLEY INTO MICHIGAN AND THE OHIO AND TENNESSEE VALLEYS. STRONG WINDS HAIL AND LOCALLY HEAVY RAIN OCCASIONALLY ACCOMPANIED THE THUNDERSHOWERS. 2-1188 →388 15 RANTOUL AND SPRINGFIELD ILLINOIS. WINDS WITH GUSTS TO OVER 60 MPH WERE RECORDED AT THESE STATIONS. RANTOUL/ILLINOIS RECEIVED OVER ONE AND ONE HALF INCH OF RAIN IN SIX HOURS. A TORNADO WAS REPORTED AT JACKSON MICHIGAN AND NEAR WOOD RIVER ILLINOIS.

ELSEWHERE SCATTERED SHOWERS WERE OCCASIONALLY ACCOMPANIED BY GUSTY WINDS FROM WASHINGTON INTO MONTANA. GUSTS OF OVER 60 MPH WERE RECORDED AT LEWISTON MONTANA. EXCEPT FOR A FEW THUNDERSHOWERS IN THE FLORIDA PENNINSULA SKIES WERE MOSTLY SUNNY IN THE ATLANTIC STATES. SKIES WERE ALSO SUNNY FROM THE SOUTH AND CENTRAL ROCKIES INTO CALIFORNIA AND OREGON AS WELL AS OVER THE SOUTHERN PLAINS .

ABUNDANT SUNSHINE RESULTED IN HOT WEATHER WITH TEMPERATURES MOSTLY IN THE 90S OR 100 S FROM INTERIOR REGIONS OF CALIFORNIA ACROSS THE SOUTHERN TIER OF STATES INTO THE CAROLINAS. THE TEMPERATURE REACHED A 99 AT COLUMBIA SOUTH CAROLINU AND A 108 AT NEEELES CALIFOR

A. NORTHERLY WINDS AND CONSIDERABLE CLOUDINESS ACCOUNTED

THE
CRAZY-CAJUN

BOX-183

WINNIE TEXAS

PUB-20
2:35

VOCAL
PERRY-LAPOINTE

TOO-LATE-TO-CRY
(P. LANING-HIB—)

PERRY-LAPOINTE
ALONG-WITH
JOE-BONSALL
+
THE-ORANGE-PLAY-BOYS

THE
CRAZY-CAJUN

BOX-183

PUB-20
2:35

WINNIE TEXAS

VOCAL
PERRY-LAPOINTE

TOO-LATE-TO-CRY
(P. LAPOINTE-HIS-)

PERRY-LAPOINTE
ALONG-WITH
JOE-BONSALL
+
THE-ORANGE-PLAY-BOYS

Sheldon

RECORDING STUDIOS INC.

1725 NORTH WELLS STREET • CHICAGO 14, ILL. • 664-7734

REEL NO.

CLIENT OR AGENCY Houston Record Mfg. Co.

ADDRESS 3318 Jensen Drive

Houston 26, Texas

PHONE ORDER NO. G. Puccio

PRODUCTION REPORT NO. 3930 DATE 8/15/62

CUT	NUMBER	TITLE	TIME
1	E-456	"The Black House"	
2	E-457	"Draggin' The Drive-Ins"	
		+tape returned 8/22/62	

PLEASE SIGN AND RETURN ONE COPY TO Sheldon RECORDING STUDIOS INC.

AMPEX MAGNETIC TAPE PRODUCTS • OPELIKA, ALABAMA

MEMO

HOUSTON *Records,* INC.

3300 JENSEN DRIVE • HOUSTON, TEXAS, 77026 • FAIRFAX 3-5971 - FAIRFAX 3-6967

Aug. 23, 1965

Tape returned to J. Steven Parkinson: PARSIM #500

SCANDAL
STAY BY MY SIDE

CHARLIE
BOOTH PRODUCTIONS

[redacted]

SCANDAL - 1:56 - LH 1842 - C.B.

Stay By My Side - 2:18 - LH-1843 - C.B.

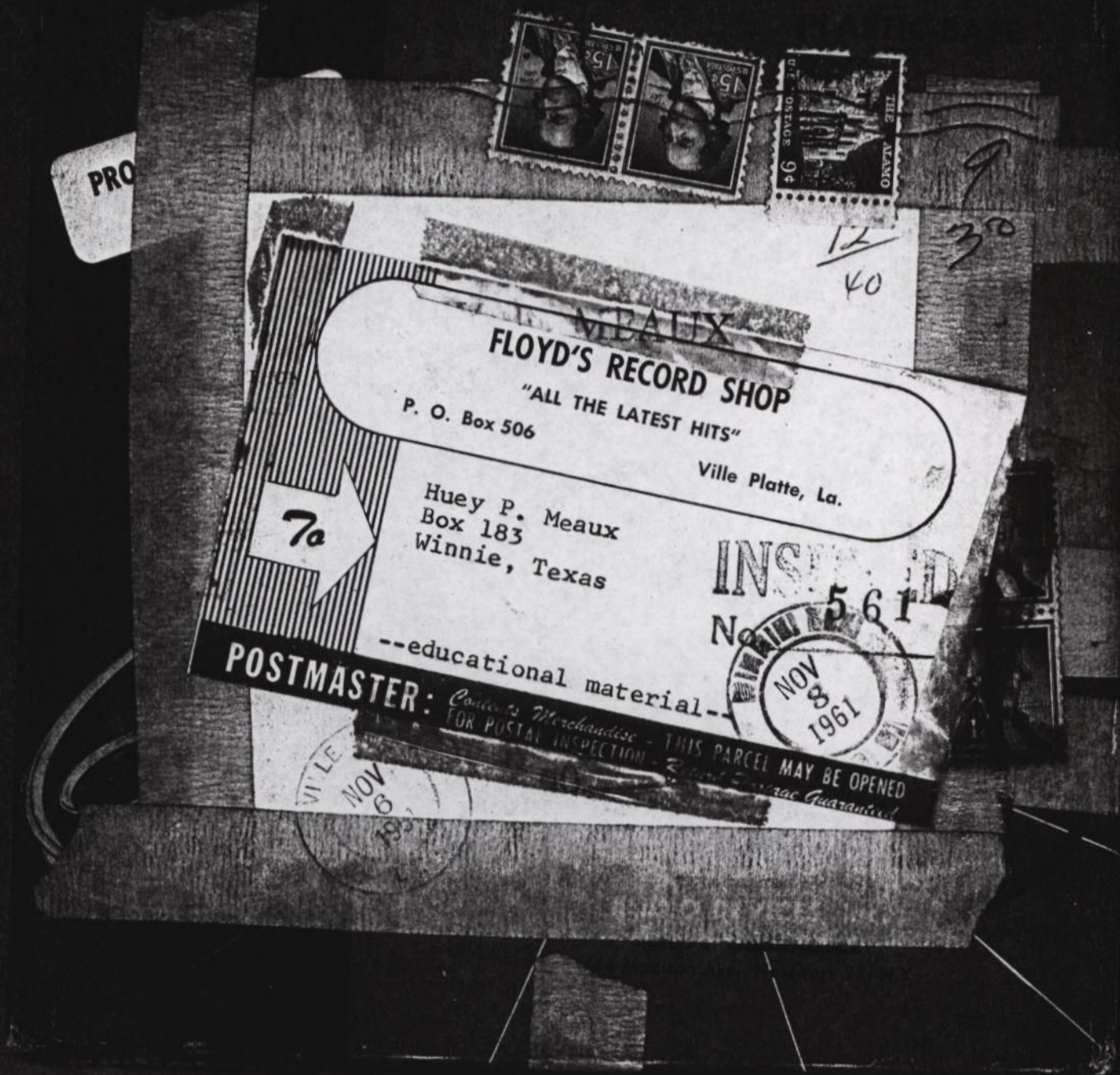
MAST
SG

released as STEVE HIGHFIELD

PANSIM 500

late 1965

Houston Texas


PRO
THE ALAMO
U.S. POSTAGE 9¢
9
3.50
12/40
MEAUX
FLOYD'S RECORD SHOP
"ALL THE LATEST HITS"
P. O. Box 506
Ville Platte, La.
7a
Huey P. Meaux
Box 183
Winnie, Texas
INSPECTED
No. 561
--educational material--
NOV 8 1961
POSTMASTER: Contents Merchandise - THIS PARCEL MAY BE OPENED
FOR POSTAL INSPECTION - Return Postage Guaranteed
VILLE
NOV 6

ERIC 7002 HERB H[illegible]DAY

audiotape

it speaks for itself

RECORDING TIME PER TRACK (in minutes)

Tape Speed	1200 ft.	1800 ft.	2400 ft.
1⅞	128	192	256
3¾	64	96	128
7½	32	48	64
15	16	24	32

BUDDY LOMAN

REEL NO.

MONAURAL: Single Track ☐ Dual Track ☐

STEREO: Two Track ☐ Four Track ☐

Track	Time ~~Speed~~	Subject	Date	Footage	Recording Time
	2:22	TIME			103-386
	2:35	MAKES NO NEVER MIND			103-387
		7100 WILTY ST			
		METAIRIE, LA.			
		MASTER!!!			

GUARANTEE: Au[illegible] manufactured by skilled techn[illegible] great care. Audio Devices is [illegible] you will be satisfied with the re[illegible] with this magnetic tape a[illegible] you satisfaction with the follow[illegible] This magnetic [illegible] replaced if defective in manufac[illegible] ck-aging. There is [illegible] ranty or liability, expressed or im[illegible]

AUDIO DEVICES, INC.
444 Madison Avenue, N[illegible] New York

JONES & MARTIN RECORDING STUDIOS

1523 BLAIR • HOUSTON, TEXAS • PH: UN 9-1217

OUR CLIENT: CRAZY-CAJUN-ENT INC

THEIR CLIENT: 414-NORTH 4TH ST CONROE TEXAS

ARTISTS: RODNEY-LEJUNE, DALLAS-ROY-

DESCRIPTION: THE-RAMBLING-ACES

THEIR ORDER NO.

OUR WORK NO.

SUPERVISED BY

CUT NO.	TAKE NO.	TIME	TITLE AND COMMENT	CUT NO.	TAKE NO.	TIME	TITLE AND COMMENT
			SATURDAY-NITE WALTZ	1			
				(5)	DALLAS-ROY		
			I'M NOT-TO-BLAME	(2)	RODNEY-LEJUNE		
		X	MUSICAL-WALTZ	(1) X	RODNEY-LEJUNE		
			DO NIT-GET-MARRIED		4 11		
		✓	I MADE A-BIG-MISTAKE	GOOD	DALLAS-ROY		
		X	SUNDOWN-PLAYBOY SPECIAL	GOOD			
		X	KAPLAN-WALTZ	X	DALLAS ROY		
		✓	WEDDING-MARCH	MATE			
		X	XMAS	(2)			

MACHINE TYPE:	EQ/TRACK #1:	TR-A-LEFT
MIXED BY	EQ/TRACK #2:	TR-B-MIDDLE
RECORDED BY	EQ/TRACK #3:	TR-C-RIGHT

F.S. = FALSE START N.G. = NO GOOD X = ERASED TR. = TRACK O/D 'A' = OVERDUB "A" ETC. INT = INTERCUT INC. = INCOMPLETE COMP. = COMPLETE

Dat Crazy Cajun

"BUDDY" MAGAZINE 1970s

Huey Meaux and the hits keep coming back

by Kirby Warnock

"If you believe in your product hard enough, it'll work."

The above pearls of wisdom come from legendary Cajun record producer Huey Meaux, the man with the "bathtub sound". Probably his most famous production was the Big Bopper's 1950's hit, "Chantilly Lace", but he also produced "Breaking Up Is Hard to Do", by Jivin' Jean and the Jokers, the Sir Douglas Quintet's "She's About a Mover", Joe Barry's "I'm Leaving It All Up to You", and production of the earliest recordings by Johnny and Edgar Winter and Billy Gibbons, when he was with the old Moving Sidewalk.

All of Meaux's recordings have come out of his south Texas studios near Houston. In these days of conglomerate record companies, high-powered management and California-based studios, Meaux is an anachronism, a man out of step with the times, but a man who can still work the magic to produce hits.

I talked to Huey during the inauguration and Texas-style celebration of his new record company, Starflite Records. CBS Records (who will handle distribution for the new label) was throwing a lush dinner at the Houston Oaks for a gathering of national record execs and reporters from *Billboard*, *Cashbox*, and *Record World* magazines. After the dinner we adjourned to Gilley's (the craziest damn place I have ever laid eyes on) for an evening of entertainment by Starflite artists Freddy Fender, Tommy McClain, and Warren Storm.

Huey is a big man, who talks with a heavy Cajun twang, picked up from his childhood in Louisiana. He is in a talkative mood, and he leans back in his chair to offer the insights of a man who saw rock and roll begin, grow and flounder. He reminds me of the Kingfish, Huey P. Long, the flamboyant governor of Louisiana during the Great Depression.

How did a man from south Louisiana get involved in rock and roll in the first place?

"My daddy and I played in a little Cajun band, and we played what you called house dances. You move all the furniture out of one room so's you can dance, make your own beer, and party. I never was a very good musician, but I got a Cajun radio show in Port Arthur. I was called the Crazy Cajun, and my show was sponsored by a guy that owned a whorehouse.

"Then I had a little club called the Pleasure Pier. It was out on the docks, and we'd have rock and roll there on Sunday afternoons. I started recording some of the bands that would play there, but I never knew anything about it, I just did it. I would go down

K101's Crash Collins with Huey P. Meaux. Photo by Norman E. Hurt.

to Sears and buy a reel of recording tape and go from there. Whenever I'd take a tape to someone they'd always moan and say, 'Here comes Huey and that bathtub sound'."

All of this activity occurred during the 1950's when rock and roll was a new word. The record companies were not the big conglomerates that they are today and a man, with a tune in which he believed, could get a record pressed at a local plant, put it out on his own label, and have a million seller - if it was good enough, but the days ofthe independent label are long past, and people like Huey Meaux are becoming harder to find.

"The independent producers are going out because all of the record companies are doing it in-house. They hire their sons, nephews, their whole damn family. Accountants and lawyers all run the record business now. They think you don't need talent today, all you need is promotion, or more airplay, but what they can't see is that you can't buy talent. You can put all the money you want behind a record, but if the fellow don't come across to the audience they're not gonna buy the record no matter who much money you spend."

Huey's producing career was cut short when he served a 14 month stretch in the state pen on a violation of the Mann Act (moving a prostitute from one state to another). It wasn't too hard to coax his side of the story out of him.

"I had Scepter records and B.J. Thomas back then. He'd had a hit with 'I'm So Lonesome I Could Cry' Anyway, I had written a check to a cat for $40 for gas. He took the car and went and picked up a boy and his girlfriend and they all headed for Nashville. He wants to be a producer, and he figures he can use the girl to get what he wants. She turns some tricks at a convention and keeps a diary. She's only 16 years old, too, but she and her boyfriend get picked up by the law, and since she's a minor they (the law) want everything.

TOMMY BERGIN

"They got me because I wrote the check that got them up there in the first place. They offered me a deal to turn state's evidence, but I said 'no' and took it. Better to fuck up one family than 59. When they took me in they even offered me one more deal at the door, but I just said fuck it.

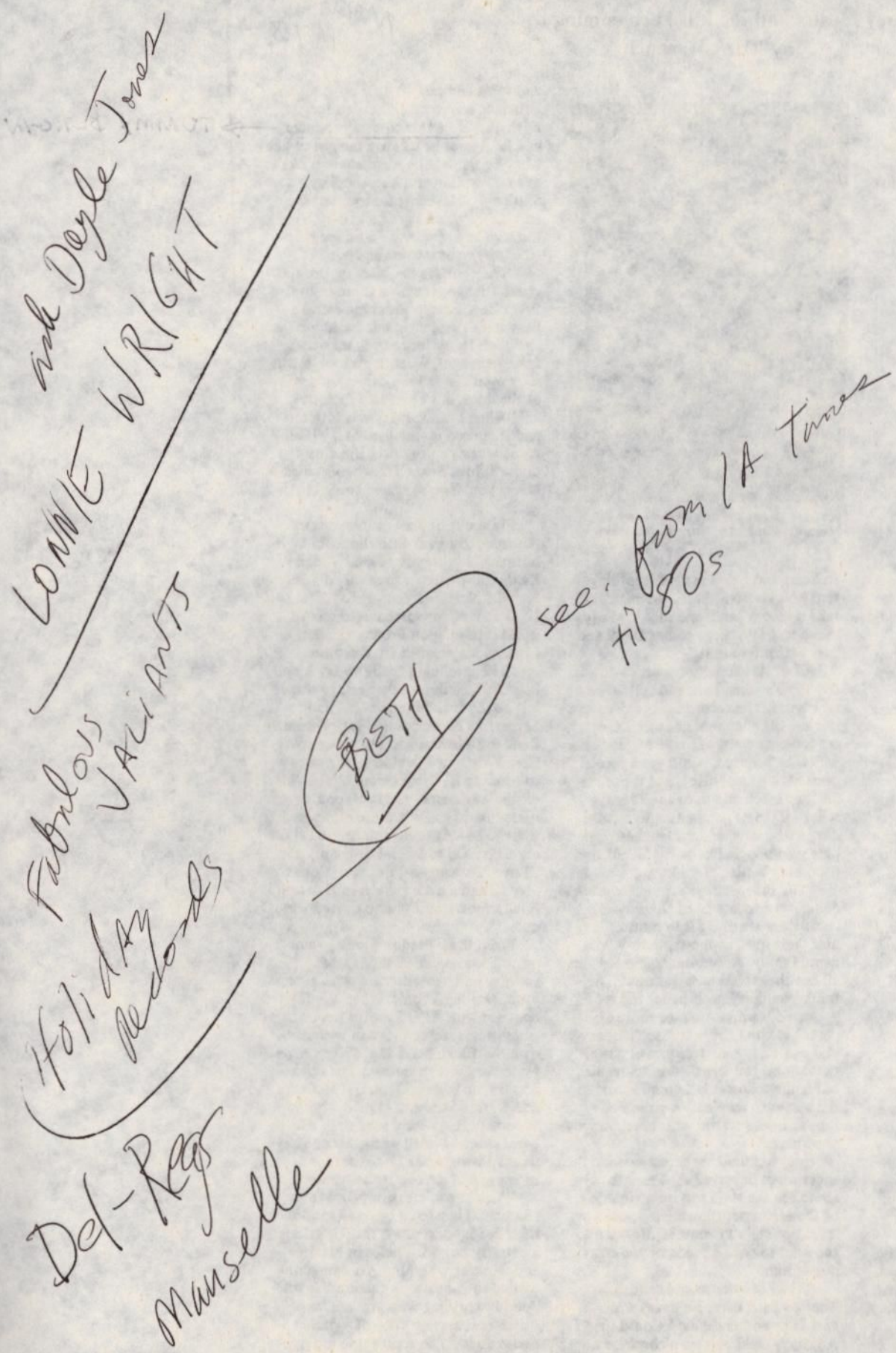
"When I came out, I was bitter, and it messed up my life for a while cause when you're bitter the music doesn't flow. Sorta like when a chick leaves you. You're scared to do it again."

Fresh out of prison, Huey again plunged right back into the record business. A secretary named Vivian Keats had written a song called "Before the Next Teardrop Falls", and Huey looked for someone to record it. He settled upon Freddy Fender, a Chicano singer, to carry the tune.

"I kept telling Freddy to try it and he says, 'I can't sing that gringo shit', but he did it and it was *big*! I had to borrow $5,000 from the Spring Branch Bank in Houston, and I went up to New York, but I couldn't get nobody to listen to it. Came through Nashville on the way home, and everyone passed on it, so I got some more credit, went to San Antonio and pressed it on my Crazy Cajun label. I drove my van all over Texas trying to get stations to play it, and a little station in Houston finally took and it plumb busted wide open."

From there Freddy Fender went on to become one of the biggest country and western stars, with Huey producing his records. When Freddy's contract with ABC Records ran out, Huey was ready to move in with his own Starflite label, and CBS was happy to handle distribution. The other acts on the label are Tommy McClain and Warren Storm, two men who have been with Huey for a long time. Huey begans to talk of all of the acts he has worked with, when he pauses for a moment and looks out the window.

"You know, creative people are all crazy. They got a tornado inside their head. My greatest thrill is taking a country boy with holes in his shoes and working with him, grooming him up and then be out in the crowd, with nobody knowing who you are, and watch that mother take the whole house down. There ain't no money can take the place of that."



ask Doyle Jones

LONNIE WRIGHT

Fabulous VALIANTS

Holiday Records

Del-Rey

Manselle

BETH

see: from LA Times
til 80s

New owners reviving historic recording studio

By MICHAEL SPIES
Houston Chronicle

LEOPOLD Stokowski and the Houston Symphony recorded there. So did the Big Bopper.

George Jones recorded his rollicking *White Lightnin'* there. And Joe Hinton crooned Willie Nelson's *Funny How Time Slips Away*.

And later, Roky Erickson and the 13th Floor Elevators freaked out there, while Doug Sahm brought a strange hybrid of Tex-Mex and psychedelia to *She's About a Mover*. Janis Joplin cut her musical teeth and some tracks on the spot.

And more: The original version of *From a Jack to a King* and the most played version of *Joli Blon*, the Cajun national anthem, both come from this location.

The place is the historic Studio B of what is now Sugar Hill recording studios.

For more than 50 years, the unassuming site, at 5626 Brock near University of Houston and the Ship Channel, has been accumulating musical wealth. It's a mixture of the new paint-stippled postmodern look given it by its present owners — five young entrepreneurs with ties to Rice University — and its homely, rootsy origins.

"I think you could find as much history here as at Sun studios in Memphis," says David Thompson, one of the studio's owners and its general manager.

"Anson Funderburgh (blues artist) was in here recording last week, and he said he'd never been in a recording studio that had as much soul as this one."

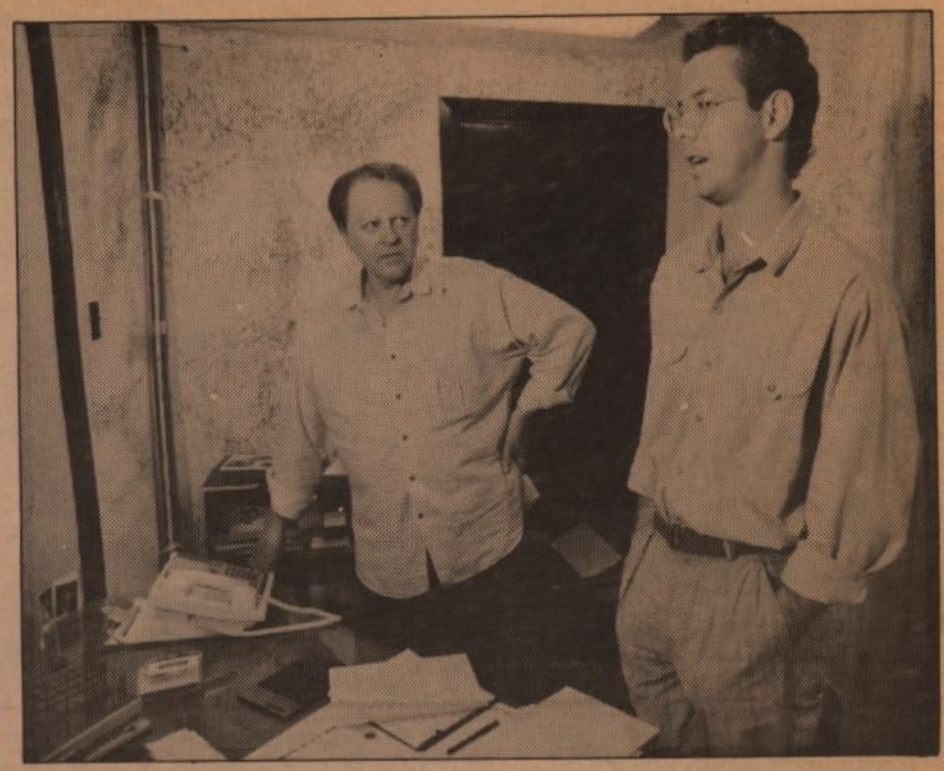
The original soul belonged to a man named Bill Quinn, because the site originally was his home and the recording was done in his living room. When record producer Huey Meaux bought the studio and renovated it in 1972, he positioned the new studio right where the living room used to be.

"It's kind of a supersitition," Meaux says. "I thought I'd better not mess with it if it had all those hits recorded in it."

He also kept the closet where the musicians used to sit. He can remember the old recording process from the '50s. Quinn would run out the back door and plug in a light bulb cord, indicating that a session was in progress, and when it was over, he'd pull out the plug.

Unfortunately, Meaux says, Quinn was talked into becoming part of a music partnership, and with the formation of a corporation, Quinn was on his way out. He died six years ago.

Studio A was actually added later, after Studio B, in the active Gold Star years, while Quinn still was running the company, and it recently has been renovated, although the gold star in the linoleum floor carefully was left as a memento.



Huey Meaux chats with David Thompson, general manager and one of the owners of Sugar Hill recording studio.

Black musical entrepreneur Don Robey recorded many of his seminal pop-gospel artists at Gold Star. Meaux, who also used the studio frequently, rescued the files of Robey's Peacock label, which are now in the warehouse along with priceless master tapes. Someday, the history may be written.

But it's not over for the studio. In fact, it is

See STUDIO on Page 20.

interested. I couldn't get nobody to believe in it. Almost all my money was gone, but I stopped off in Nashville, and one man, who also handled Johnny Rodriguez, said he believed in it. But he said Johnny would be mad."

The comments he heard in New York were, "I'd lost my ear, and I was betting on a losing horse."

"Freddy hated every song I hit on him with," Meaux remembers. "When I asked him to do *Wasted Days and Wasted Nights*, he said he'd been singing it since the '50s, and he was sick of it."

Meaux was able to convince him to rerecord the song, and it reached No. 8 on the pop charts in September 1975.

Before the Next Teardrop Falls became a No. 1 hit in 1975.

But things didn't go much smoother after Fender was on top.

"With Freddy, I inherited his wife and mother — who I love — and his brothers, who I was always getting out of prison, and then it got all mixed up," he says.

A typical mix-up involved two $10,000 mink coats, which Meaux says he bought for Fender's wife at Fender's request, only to have Fender come back and say he never authorized the expense.

"It was cheaper to buy the coats than have him cancel five gigs at $20,000 a night and come back because he was having trouble with his old lady," he says.

Fender declined to comment about Meaux, but manager Stewart Dell described the break between them as "brutal."

The promising connection to Texas rhythm and blues singer Doug Sahm was cut short by legal problems, too, when problems in Texas with marijuana-possession charges caused Sahm to head for California.

"But everything he did still sounded like he wanted to be in Texas," says Meaux.

Sahm and Meaux continue to be friends, and Meaux helped to induct Sahm into the Austin Music Hall of Fame last week. They also appeared on television together in Austin to talk about both the old days and the future. Sahm has a new record out on the Antone's record label in Austin.

"I'm a kid to him," Sahm says of Meaux. "I was the boy he never had. I learned a lot from him. I had two great teachers — Huey and (Atlantic soul producer) Jerry Wexler. But the '60s weren't a great time to be in Texas. The Beatles had Brian Epstein, and I had Huey.

"He was also the only guy who could get national distribution on a song in Texas," says Sahm, who in 1976 worked again with Meaux on a *Texas Rock and Country Rollers* album.

Two of Meaux's biggest hits, Archie Bell and the Drells' *Tighten Up* and Roy Head's *Treat Her Right*, were audience warm-ups that neither performer had considered recording.

"Roy would do *Treat Her Right*, then go into Little Eva's *Locomotion* or something. You just have to ask them to run it down in the studio and then get an engineer to turn on the machine. Because they'll get self-conscious. If I don't get it after five takes, I figure they're just doing it to get it done."

The relationship with Thompson and the partners behind the new Sugar Hill studio is a mentor-protege one. Meaux sold the studio to the new generation in 1986. But he remains on the premises, even if not as a business partner.

Other factors helped ease Meaux into this role. He just turned 60 in February. He never married, but is dedicated to raising by himself the 8-year-old son, Ben, he adopted ("He's my latest hit record"). His hair is an autumnal auburn, though it's black and slick in some early photos — "my greasy kid stuff days," he jokes.

"I hit the crossroads of my life. I couldn't pack any more into my brain. So I thought I'd help others, see they don't get hurt."

A bulletin board at Sugar Hill promotes clients such as the Bat Surfers, a surf-rock band made up of Rice University students.

He still combs his publishing catalogs, looking for the right song for the right voice. He's working with a Hispanic singer, trying to get her some crossover appeal. He has a black singer named Youngblood, whom he compares to George Michael: Meaux is working on a Stax rock 'n' roll sound for him. And he has a country singer in Lafayette.

"I'm waiting for him to grow up," he says.

He and Little Joe Hernandez are also getting ready to do a record for CBS International.

"Little Joe is temperamental," Meaux says. "We grew up together. He's doing a song with Willie Nelson on his next record, and he said, 'I hope this will do something for me.' And I said, 'Hey, *you* may do something for Willie.' He wanted to use his big band, but I said let's cut some country-sounding things. You have to find a song that gives him room for phrasing."

Country is the only music Meaux checks on the radio, just to see what arrangements are current. He pays no attention to trends any more.

He may be a bit "out of touch," Thompson says. But Meaux doesn't find many new acts or sounds in clubs.

"If it's something I can hear on record, I'm not interested. Many times Bob (Claypool, the late Houston music critic) and I would look at each other in a nightclub, and he'd say, 'We've heard this before. Let's get out of here.' "

As rich as the Sugar Hill recording facility is in history, so is Meaux. He remembers an awe-struck young Phil Spector, enraptured by the sounds on Meaux's Wollensack recorder, dreaming of his own mixture of white production with black music. Meaux was then in Philadelphia with Barbara Lynn for *American Bandstand*.

And it was also in Philadelphia that Meaux remembers Brian Jones of the Rolling Stones saying to him, "You are the originators and creators of the blues, Mr. Meaux. We just perfect it."

A lifetime of cross-pollinating Texas and

See POP on Page 21.

Studio

Continued from Page 20.

Modern Music is readying Intense, as its non-Hispanic label will be called. The company is shopping three acts to the major labels, including Cinco Dudes.

Thompson says he also hopes to approach Fantasy with a Texas jazz saxophone album, featuring Kirk Whalum, Grady Gaines and others. Berkeley-based Fantasy is the ideal to which Modern Music aspires.

"It's a microcosm of what we'd like to be," Thompson says. "It's the world's largest independent, with great distribution, and it even produces movies, like *Unbearable Lightness of Being*."

To that end, Thompson says, the company has been wooing commercial audio, such as soundtracks and advertising.

Since Studio A was re-opened in January, mainly as a means for Modern Music to develop demos and spec tapes, Sugar Hill has been offering a $35-an-hour rate.

"That's like a garage-studio rate for that room and that atmosphere," Thompson says.

It may be an incentive to the next Don Williams, the next Freddy Fender, the next B.J. Thomas, to name three more who recorded here.

And while Meaux does his own thing in his pulled-apart, layers-of-history office, Thompson operates in a Sunset and Vine-colored hip-contemporary mode.

"It's a symbiotic relationship," Thompson says. "We need him."

"I need them too," Meaux adds.

Pop

Continued from Page 11.

Louisiana music has led him to understand the secret of its appeal.

"I figured it out," Meaux says. "It took me years, but I figured out that if you draw a line from Macon, Ga., to Baton Rouge to San Antonio, then south of that line, the musicians all have to be able to play Cajun, Polish, Czech and black music because you've got all these clans and pockets, and you had to be able to play their music to play in other areas. So you'd get all these blends. Little Joe can play you *Joli Blon*, or whatever.

"The Motown acts out of Detroit used to play the South, and they'd play one time and wouldn't be back, because they couldn't play anything else but Motown."

And never say a Meaux production is too regional, too offbeat for public tastes. Only a couple of years ago, he got behind *My Toot Toot*, surely a hit song defying all conventional wisdom.

"I finally got a guy (Wunsch) to listen to it, and now he's the head of CBS in Nashville. It was the first time since *My Ding-a-Ling* that you had a song you could have a kid sitting on grandma's lap, and they could both sing the same song. It crossed all those times and eras. I like finding those jolly, hold-hand songs."

Wunsch said that song is a classic example of "Meaux magic."

"A lot of people probably chuckled when he first tried to get that song played," he says. "He's just an American original."

Of the ones that got away, Meaux has no regrets.

"I recorded Ronnie Milsap, Mickey Gilley, Johnny and Edgar Winter first, but I didn't have a hit with them. But I feel good. I fed their families and sent their kids to school."

Nor is he jealous of young Texas musicians, who are now courted by the major labels, whereas Meaux had to pound the pavement in New York and Los Angeles.

"I wanted to see it," he says.

And if he had another song he believed in, he'd pound the pavements again, or put the song out on his own Crazy Cajun label, as he has in the past.

"All I'd ask for would be three shots a day on radio, and if the phones don't ring, then I'd be the first to say, 'Take it off.' But if the phones ring, then give it a chance."

He says he's not really worried about business.

"As long as people fall in and out of love, they'll be looking for songs."

TRAINING

Intergraph-MicroStation • AUTOCAD
Microsoft WORD • WordPerfect • Ventura Publisher
dBase III+ • Lotus 1-2-3
Day, evening and weekend classes

University of Houston - Downtown • 221-8032

Serious About LOSING WEIGHT?
You Need A Serious Program
MEDIFAST®
• Physician Supervised • Nutritional -Psychological Counseling
• Safe Rapid Weight Loss • Used Successfully Nationwide
• 80% Lose 40 pounds or more • Low cost; Insurance
TEXAS INSTITUTE FOR WEIGHT REDUCTION
6550 MAPLERIDGE Suite #201
For Next Free Seminar Call (713)771-7161

SOS SEMINAR
Survival of Separation
Many outstanding speakers will lead lively and helpful discussions on subjects so necessary at this time of emotional turmoil.
MEMORIAL DRIVE UNITED METHODIST CHURCH
April 4th to May 30th 1989, 7:30-9:30 (Nine Tuesdays)
7 Sunday Classes For Singles
468-8356 For more information.

Do You Have a Skin Infection?
The University of Texas Department of Dermatology is seeking participants for two studies on skin infections: skin or skin structure infection (abscess, boil, cyst, or any lesion containing pus) and infected skin ulcers.
Reimbursement of expenses will be provided.
For more information call: 792-4799.

PADRE ISLAND VACATION
3 Day/2 Night Accommodations for Two (2) at Padre Island (or one of 11 other resort cities)
ABSOLUTELY FREE*
Receive this package from NCI just for visiting our Showroom (Open 7 days a week)
CALL 665-1300
*Certain restrictions may apply.

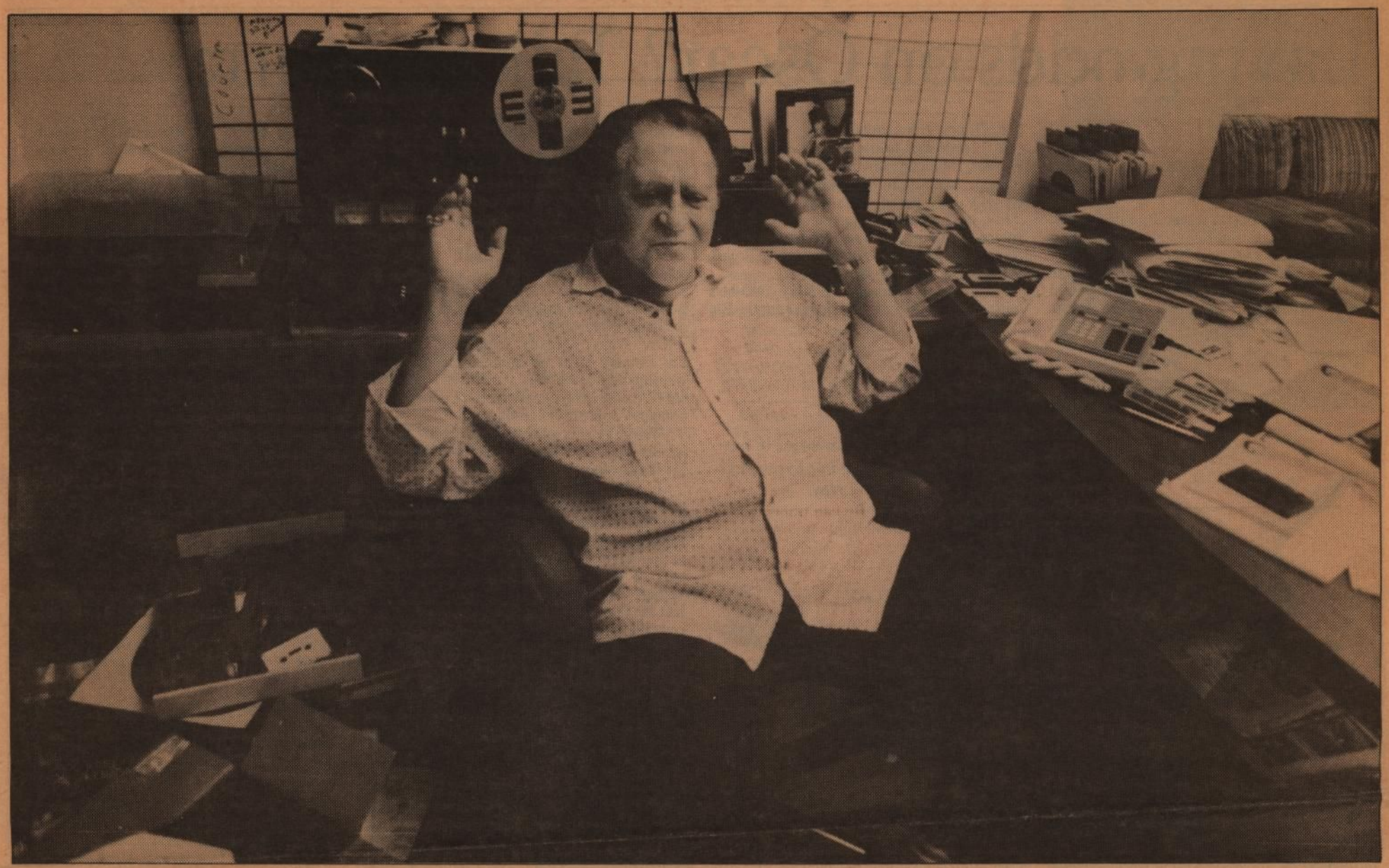
WEEKEND COLLEGE
Returns Accepted. You've had to put your degree--and your chances for promotion--on hold. Your job and your family leave little time to even think about returning to school. Well, think again.
You can finish your degree on the weekends at North Harris County College-South Campus through Weekend College (offered by Our Lady of the Lake University of San Antonio).
• Career-advancing majors in general management, marketing, and human resource management
• Classes on alternate weekends, six meetings per term
• Credit for life/work experience
• Accessible North Houston location
With Weekend College you can continue your education, and get on with your life.
Call (713) 443-5499.
Next Term: April 22-July 9
OUR LADY OF THE LAKE UNIVERSITY
At North Harris County College South Campus 2700 W.W. Thorne Dr. Houston, TX 77073

FUJI TAPE PRESENTS
GEORGE CARLIN
LIVE IN CONCERT
At the Jessie H. Jones Hall, 615 Louisiana, Houston, Texas
Sat. April 22 at 8 pm
For more info. call 526-1729
for tickets call Ticketron 1-800-426-3094

Tickets Available from Ticket Master and Ticketron
ARABIA SHRINE CIRCUS 1989
ASTROARENA
APRIL 12 THRU 16
DIAL -2- CIRCUS
Circus Office Opens April 10th at the Astroarena
IT'S GREAT! IT'S WONDERFUL, IT'S EVERYTHING A CIRCUS SHOULD BE. THE ARABIA SHRINE TEMPLE PROUDLY PRESENTS THE ROYAL HANNEFORD CIRCUS.
OVER 350 YEARS OF CIRCUS EXCELLENCE. BRING THE CAMERA AND MEET THE CLOWNS BEFORE EACH SHOW. TAKE A PICTURE AND GET AN AUTOGRAPH.
April 12 thru 16 • 2 Shows Daily
4:30 • 8:00
Sat. 11:00 • 3:00 • 8:00
Sun. 1:30 • 5:30
Tickets • $6 • $7 • $8

Lavaca Bay
SEAFOOD & STEAKS
474 So. Hwy 6
558-0600
2 for 1
Lunch/Dinner
Buy 1 Entree at Regular Price and Receive the 2nd Entree of Equal or Lesser Value Free
Values Up To 10.95
Offer Expires 4-15-89

FAX 624-1444



Buster Dean photos / Chronicle

"Picking the songs and managing to fit them to a certain voice." That's what Huey Meaux says is his strength as a record producer.

The Crazy Cajun of Houston music

Meet Huey Meaux: record producer, promoter, disc jockey, living legend

By MICHAEL SPIES
Houston Chronicle

THE mosquito bites were worth it to Texas music legend Huey Meaux.

He remembers the mosquitoes that used to bite him as a child as he squatted in the cotton fields of Louisiana to listen to a sound he loved: the blues.

"Even my own daddy didn't like that," Meaux says. "They used to put us in shotgun shacks, two white families and two black families, when we were picking and hoeing cotton. And my father told me not to have anything to do with the blacks at night, but I'd sit out there and listen to the blues because I loved them. The mosquitoes would just eat me alive."

Meaux, who has made his name as a record producer, promoter and disc jockey, is known as the Crazy Cajun. Anyone who heard him broadcast on a radio show in Port Arthur in the '50s and later on Friday nights in Houston on KPFT from 1970-75 may know him by no other name.

"I could go on the air and cuss and play anything I wanted and take live calls," he says. "I've still got about 200 hours of tape."

And as a producer, he is the man with 53 gold records to his credit. He dug his heels into Texas through the good times and the bad.

"He's controversial. But he also has a lot to offer," says David Thompson, general manager of Sugar Hill studios, near the University of Houston. Thompson and several partners bought the historic studios from Meaux two years ago.

Meaux wants to share what he's learned about the music business, which is one reason he remains a guiding spirit to the new Sugar Hill.

"I've had 30-40 hits, and I've got some more to do," he says. "It's a matter of getting the right ingredients in the gumbo."

Over the years, Meaux has shown a knack for putting those ingredients together.

"He's a real American legend, almost a caricature of himself," says Roy Wunsch, senior vice president of CBS Records in Nashville.

"He's got a great ear and great songs, and they don't sound like anyone else's. He's someone I'll always let in the office. Once he came here with six handmade quilts for our secretaries. He just endears himself to your heart."

In the '50s, long before Willie Nelson put Texas country-rock on the map, Meaux was recording in his barber shop in Winnie. And not much later, he was having hits out of Houston — by Jivin' Gene, Barbara Lynn, Archie Bell, Roy Head, Freddy Fender and others.

When Meaux thought he had a hit, he'd promote it himself, which made things a little uncomfortable in the early years. He was a white man promoting black singers, like Barbara Lynn, whose redolent *You'll Lose a Good Thing* from 1962 popped up again last year on the soundtracks of *Hairspray* and *Everybody's All American*.

When he got his first royalty check on Lynn's songs, for $48,000, that was the end of life in Winnie.

"I got that check and took it to the bank, and two weeks later narcotics officers and the IRS were after me," Meaux says. "They were sure I was selling dope. I almost didn't want to make no money after that. Winnie only had about 500 people, and they figured I must be doing something bad. As a poor Cajun boy, when I put that money in the bank, all the bells rang.

"So I came to Houston, where there'd be a volume of people, and other people wouldn't worry about what I was doing."

Meaux says his strengths as a producer lie in "picking the songs and managing to fit them to a certain voice."

Charley Pride may not have been able to get a hit in the '60s from *Before the Next Teardrop Falls*, but when Meaux foisted the song onto an unwilling Freddy Fender in the '70s, he and Fender had the biggest successes of their careers. The song hit No. 1 on the pop charts in May 1975.

But there have been rough times between hits for the Crazy Cajun. He did 14 months in a Texas prison as one of three men convicted in 1967 under the Mann Act, for transporting a minor to a recording convention in Tennessee for immoral purposes.

"I have no bitterness," Meaux says of his time behind bars. "Music will not get into your heart if you have bitterness."

Though his relationships with musical artists have been stormy, there is little ill feeling there, either. He understands the musicians too well.

"Musicians seem to have a self-destructive button," he says. "If they back up against a wall and hit it, then boom! You have to do the thinking for an artist. Somebody's got to be sitting at the phone."

As an example, consider the relationship between Fender and Meaux.

"I borrowed $5,000 from a bank in Spring Branch to take *Teardrops* to New York, and if it hadn't been a hit, I wouldn't be talking to you now," Meaux says. "I went to New York, and tried for a month and a half to get someone